C_H_A_P_T_E_R - II

HISTORICAL BACKGROUND

2:1.0. JAINISM IN TAMILNADU

The two great hetrodox faiths viz., Buddhism and Jainism, which were born in the Magadha region in the 6th century B.C. gradually spread to different parts of India, at different times. The spread of Buddhism made remarkable progress during the time of Asoka. It was during his life time, that Buddhism entered Ceylon through the pious activities of Mahinda. It was probably during his period, Buddhism spread to south India as attested by his rock edicts[1], found at places like Māski and Śvarṇagiri (Kaṇakagiri). The rock edicts[2] II and XIII mention friendly contacts with the kingdoms like the Cholas, Pandyas, Keralaputras and Satyaputras. For Jainism, there are no contemporary records for its advent in south India. A late inscription dated to the 10th century A.D., found at Śravaṇabelgola in Karnataka, records the story of the migration of the Jaina ascetics, under the leadership of Bhadrabhāhu and his disciple Chandra Gupta Maurya.[3] According to the tradition, there was a severe famine for about 12 years in the Magadha country, which compelled a group of monks to migrate. The king Chandragupta Maurya,

a stamuch follower of Jainism accompanied Bhadrabāhu to a south ward march and settled at Sravaṇabelgōla and practiced Jaina order. It is said that Bhadrabāhu sent his disciples to popularise Jainism in the Chola and Pandya countries. After the famine was over, Bhadrabhahu returned to his place with some of his disciples and died in 297 B.C.[4] According to K.V.Raman,[5] somewhat similar tradition was recorded in the Bṛhatkatakōsam of the 10th century A.D. by Harisēṇa. In general, the scholars have taken this tradition as the earliest proof for the spread of Jainism into south India. According to Sinclair Stevenson,[6] some of the disciples of Bhadrabhāhu moved further south, under the leadership of Vajrasvamy and later on that of Vajrasēṇa. According to P.B.Desai,[7] they moved to the Tamil country in two streams. The first group moved in to the northern parts of the Tamil country comprising the Toṇḍaināḍu area and the second group moved to the south in to the Pandya country. There was a late tradition that Sāmantabhadra of Sravaṇabelgōla, of the first or second century A.D. often visited Kāñchi,[8] an important city in the ancient Toṇḍaināḍu. There are some early Jaina caverns with Brahmi inscriptions in several parts of Tamil country. These caverns with inscriptions are numerous particularly in the regions around Madurai, Tirunelvely,

Ramanāthapuram and Pudukkōṭṭai. These Brahmi inscriptions have been dated to the second century B.C. onwards on palaeographical grounds by Iravadam Mahadevan.[9] On the other hand the Tamil-Brahmi inscriptions from the Toṇḍaināḍu area, are dated to the 4th century A.D. Considering the late appearance of the inscriptions in this Toṇḍaināḍu areas, we may surmise that Jainism reached the southern districts slightly earlier than the Toṇḍaināḍu region.

2:1:1. SAṄGAM PERIOD

It is evident that Jainism came to the Tamil country during the Sangam age. According to K.V.Raman,[10] it came little earlier to the advent of Buddhism. The native and vedic religions were much more popular than Jainism and Buddhism.[11] This fact may be understood from the small amount of evidence, we have for the Jainism as well as Buddhism.

Puranāṉūru, mentions the practice called vaḍakkiruttal (self immolation) in which an individual dies by fasting. There are some instances of vaḍakkiruttal practise recorded in the Sangam literature. The Chera king Peruñchēralādaṉ attained martyrdom by performing vaḍakkiruttal. The poets Kaḷāthalaiyār[12] and Veṇṇikkuyattiyār[13] mention that king Peruñchēralādaṉ took this extreme decision after his defeat

in the hands of the Chola king Karikāl Peruvaḷattāṉ. Though, vaḍakkiruttal seems to be a well known practise in Tamil country, it is difficult to equate with the Jaina practice of sallēkaṇa. On the other hand the vaḍakkirattal practice could have been adopted by the Tamils due to the Jaina influence that came hereby at this time.

The Tamil work Tirukkuraḷ contains some of the tenets of Jainism, particularly those relating to non-killing. The work mentions this practice as kollāmai. According to some scholars, the strict vegetarianism followed by some particular communities might be due to the influence of the Jain policy of ahimsa on the Tamils. Some would even consider Tiruvaḷḷuvar as a Jain. This is open to dispute, because non-killing was one of the teachings of Buddha and Bhddhist principles were also adopted by the people of the Tamil country.

Epigraphical sources for the study of Jaihism in the Sangam age are limited. But the few that are available, are quite significant. The Tamil-Brahmi inscriptions of Māṅkuḷam (Madurai District), dated to the 2nd century B.C., engraved near the Jaina beds mention that the pāḷi (the ascetic resort) was given to a Jaina monk Kaṇiyananta āsiriyar, by Kaṭalaṉvaḻuti, an officer (paṇa-aṉ) of Neḍuñcaḻiyaṉ.[14]

Āṉaimalai inscription (Madurai district), a little later in date than Māṅguḷam mentions the gift of beds by Nāṭan, of Kuṉṟattūr.[15] The Tamil-Brahmi inscriptions of Pugaḷur[16] (Trichirappalli district) also dated in the 3rd century A.D. describes that the stone abode was cut by Iḷaṅkaṭuṅkō, son of Peruṅkaṭuṅko, the son of king Ātaṉ Chēḷirumporai for a Jaina monk (amannan) Ceṅkāyapaṉ.

A tradition of Sangam age is found in a 12th century A.D. inscription.[17] According to this inscription an image of Yakshi was installed by Adigaimāṉ Eḻiṉi, the Sangam chieftain.

The Silappadikāram mentions an image of Rishabhanātha set up under a Piṉṉi (Asoka) tree, with a triple parasol over his head,[18] at Uraiyur.[19] The same work mentions a Jaina temple in Kāveri-ppūmpaṭṭiṉam by name nikkandakkōṭṭam and Malati, a woman character went and offered her prayers there. The term sāvakar appearing in the works of Maduraikkāñchi[20] and Silappadikāram[21] was the Tamilised form of the Sanskrit srāvaka, meaning Jaina layman. Another term, sārapar was used in the same work.[22] He was a Jaina monk worshipped by the srāvakas,[23] who lived in the place called arukadhānam.[24] Once the srāvakas assembled and discussed their right to be

present during the bathing and tēr festivals (nīrāṇi viḻāviṇum neḍuntēr viḻāviṇum)[25], which was held under the Piṇḍi tree.

Another epic, Maṇimēkalai also later-Sangam work, refers to arādhanam at Kāverippūmpaṭṭiṇam, where the Jaina monks probably stayed with karaṇḍai (a water pot).

2:1:2. POST SANGAM AGE

The end of the Sangam age marked the advent of the Kalabhras. K.A.Nilakanta Sastri[27] observes that they were mysterious and evil rulers, who disturbed the established political order and imprisoned the three Tamil kings the Cheras, Cholas and Pandyas. They are denounced in the Vēḷvikkuḍi grant,[28] as evil kings, who destroyed the Adhirājas and removed the brahmadēyas. According to M.Arunachalam,[29] the Kalabhras divided themselves into certain factions and fanned in to several parts of the Tamil country. According to him[30] the divisions went along the Vaigai basin to Madurai and marched along the Pālār basin to Kāñchipuram, were the Jaina clan and the division pushed towards the sea coast along the Kāveri basin to Kāveripattinam (Puhār) was the Buddhist clan.

The Kalabhras were considered to be the Jains from Karnataka region, who tried to oust the Vedic Hinduism. As K.V.Raman[31] has pointed out, the Vēlvikkuḍi grant by clearly mentions that the Kalabhras took away the lands, granted for the Brahmins during Sangam period by the kings like Palyāga-mudukuḍumi Peruvaḻudi. According to him[32] the influence of Jainism increased only during this period. A Jaina Saṅgam known as Dramila or Drāviḍamūla Saṅgam was established at Maḍurai by Vacharanandi on 470 A.D.[33] Perhaps the many Jain works like the 18 minor poems like the Nāladivār, Tirikadug Palamoli etc. were written during this period.

2:1:3. PALLAVA PERIOD

The period from 600 to 800 A.D. was the period of Bhakti movement in Tamilnadu, under the leadership of Tamil saints Aḻvārs and Nāyaṉmārs. It witnessed the revival of the brahmanical religion, which was popularised in the nook and corner of Tamilnadu. The Tamil saints propagated the tenents of Saivism and Vaishnavism and popularised the temple worship and also criticised and condemned the heterodox religions like Jainism and Buddhism. As a result of this movement, Hinduism became extremely popular and Jainism and Buddhism received a severe set back. Appar or Tirunāv

a leading exponent of the Bhakti movement was a Jain in his early life at Pāṭaliputra (Tiruppāpuliyūr at Cuddalore) in the name of Dharmasēna.[34] He was responsible for the conversion of Pallava king Mahēndravarman I (Guṇabhara) from Jainism to Saivism.[35]

The rapid growth of Saivism and Vaishnavism during Bhakti movement in the first part of the Pallava period, though did not oust the Buddhism and Jainism completely affected their progress adversely, while Buddhism could not recover from its set back, Jainism continued to prevail with reduced influence. It got royal support again during the time of Pallava king Nandivarman II. An incomplete inscription of Nandivarman II[36] (750 A.D.) mentions his endowment to a parumpalli of Peramaṇḍūr. The Ganga king Rājamalla I (817-88 A.D.)[37] made a rock-cut temple at Vallimalai (North Arcot District). A Jain monastery and a temple at Jina Kāñchi (Tiruparuthikunram) continued to flourish under the Pallavas.

2:1:4. PANDYA PERIOD

The advent of Jainism in the Pandya country even in the Sangam age was already alluded to. It grew stronger during the Kalabhra period. The Kalabhra rule in the Pandya

country was put an end by the Pandya king Kaḍuṅkōṉ.[38] The Pandya kingdom also felt the impact of the Bhakti movement. Tirugñāṇasambandar, the younger contemporary of Appar, propagated Saivism in the different parts of the Tamil country. He defeated the Jains in argument and established the superiority of Saivism by his able arguments and miracles in the Pandya kingdom.[39] He is said to have been responsible for the conversion of the Pandya king Niṉṟasīr Neḍumāraṉ or Kūṉ Pāṇḍya from Jainism to Saivism.[40] The Periyapuraṇam[41] mentions that 8000 Jains were put to death by impalment (kaḻuvēṟṟu) at Madurai by the order of Pandya king Neḍumāran. At the same time the impalment was also done in the Toṇḍaimaṇḍalam, particularly at Tiruvōttūr.[42] The Jaina caves[43] like Malaiyaḍikkurichi were converted into Saiva temples. Jainism continued to survive in some remote places. The inscriptional evidence from Kaḻugumalai, Āṉaimalai, Aḻagarmalai, Ariṭṭapaṭṭi, Kīḻavaḻavu, Uttamapāḷaiyam etc. atleast to the prevalence of the Jaina paḷḷis from eighth to tenth century A.D. clear. Śamaṇarmalai near Madurai was a Jaina centre from the early Christian era to the tenth century A.D. and Guṇasēṇaṉ was a head of the Jaina monks. Āryadēva and Bālachandradēva of Sravaṇabelhōla, of the 12th century A.D. came to Śamaṇarmalai and perfumed the sallēkhana.[44]

2:1:5. CHOLA PERIOD

The traces of Jainism are very limited in the Chola country. The Udayendram Copper Plate inscription of Hastimalla[45] records an endowment of land as pallichandam to the Digambara Jains at Kaḍaikōṭṭūr in the reign of Parantaka I. His wife Kāḍavarkōṇpāvai might have patronised Jainism, and hence, she was praised as aram vaḷarkkum pāvai by an inscription from Mēlchittāmūr.[46]

There was an increased patronage to Jainism during the rule of Rājarāja I. Under his rule, the Chola country extended beyond Tamilnadu and some parts of Andhra Pradesh. Marriage alliances were frequently made with the Eastern Chāḷukyas of Vengi. The Eastern Chāḷukyas were the great patronisers of Jainism.[47] Because of the religious toleration of Rājarāja I, his daughter, Kundavai was given to marry to Vimalāditya, a Eastern Chāḷukya prince. The political and social relationship between the two countries made to accept both religions viz. Hinduism and Jainism in their countries. Under the reign of Eastern Chāḷukyas, a Brahmin Agrahāram was founded on the banks of Pinakini river.[48] The Hindu temple like Bhairavālaya were built in the Eastern Chāḷukyaṇ country.[49] Likewise, Jain temples were built and endowments were made in

the Chola country. Kundavai, the daughter of Rajaraja I and the queen of Vimalāditya constructed Jaina temples at Tirumalai[50] (North Arcot district), Tirumalaprāḍi[51] (Trichirappalli district) and Dādāpuram[52] (South Arcot district). Rājarāja Narēndra, the son of Vimalāditya and Kundavai, married Ammaṅgai, the daughter of Rājendra I. During his time, by the influence of social and religious intervension between Chola and Eastern Chāḷukya countries, Hinduism was patronised in the Chāḷukya kingdom. It was intrepreted by B.Sheshagiri Rao, that Rājarāja Narendra was against Jainism and he was the cause of leave for Vṛshabha Tīrtha from Rājamundry.[53]

After Rājēndra I, there was no strong support to Jainism in the Chola country. Kulōttuṅga I, was the son of Ammaṅgaidēvi and Rājarāja Narendra of Eastern Chāḷukya line became a king of the Chola country. He was a Jain by birth, because of his father and forefather were Jains.[54] He married Madurāndaki, the daughter of Rājēndra II. He was influenced by Śaivism mostly and Jainism partly because of his close association with the Chola capital, where, the followers of Saivism thronged. His subordinate rulers also made some endowments to Jaina temples. For instant, Vīrasēkhara

Kāḍavarāya granted the duties and hereditary rights along with the pallichandam of Arrūr to the Appāṇḍainātha temple at Tirunaruṅkoṇḍai in 1071 A.D.[55] Number of donations were made to the Jaina temples during the Chola period. Vijayamaṅgalam, Tirumalai, Tirunaruṅkoṇḍai, Mēlchittāmūr, Kumbakonam and Ponnūr were the flourishing Jaina centres, during the Chola period.

2:1:6. VIJAYANAGARA AND NAYAKA PERIOD

Though, Vijayanagara rulers were the great followers of Vaisnavism, they patronised Jainism also. In 1368 A.D. there was a dispute between Jains and Śrīvaishnavas and a compromise was made by Bukka I.[56] Harihara II constructed a maṇḍapa for music in front of Jaina temple at Tiruparuttikunru near Kāñchi.[57] Kunrattūr (Kunrai), Pōnparappu and Papappāḍi were the flourishing Jaina centres during his time.[58] Krishnadēvarāya and his successors also patronised Jainism in the Tamil country.[59] Gunabhadrāchārya,[60] a Jaina teacher, who lived at Tirunaruṅkoṇḍai, was a great scholar, both in Sanskrit and Tamil in around 16th century A.D. and he was described as koṇḍaimalai vittakan, the wise man of Tirunaruṅkoṇḍai. He is said to be a founder of Jaina Saṅgha and was called by an inscription as vīrasaṅgha pratiṣṭāchārya.[61]

The taxation relief was done to the Jaina pa<u>ḷḷi</u>s like <u>vīrarājēndra chōḷapperumpaḷḷi</u>, during the time of Narasimha Rāya[62] (Vīra Narasimha). The Jain temples of Jambai, Hanumandaguḍi, Karandai and Nāgarkōvil have received endowments during his time.[63]

2:1:7. <u>POST NĀYAKA PERIOD</u>

After the Nāyaks, Tamilnadu was in the hands of Nawabs for sometimes and to the British East India Company. When the Tamil country was under the control of Nawabs, the grants to the Jain temples were reduced to 100 <u>varāhans</u> and it was further diminished to 40 <u>varāhans</u> by the Nayasi of Arcot.[64] Jains were relieved of their distress, when the company took the power.[65]

As Jainism in Tamilnadu did not get any active interchange with the north, the Jains followed the traditional school - Digambara sect, which was followed originally. In the beginning of the 19th century A.D. some new people, who followed Jainism came ffom the north, for business and other purposes to Tamilnadu. They belong to both Digambara and Suvētāmbara sects. Later, they constructed the temples for Tīrthaṅkaras. The first Svētāmbara temple, known as 'Sri

Jaina Suvētāmbara Dādābāi temple', was built by Dādābāi, for the memory of Gurudev and Gurudev's foot print, around 1838 A.D. at Madras.[66] Another Jain temple for Svētāmbara sect, was constructed at Coolai, in Madras on 1882,[67] by Sri Kalurām Ratanlal of Phalōḍi, Marwar, in Rajasthan.[68] In 1933, it became a property of "Sree Saṅgh" of the Jaina community, when the entire family of Sri Kaluram Ratanlal shifted to their native place.

2:2. JAINISM IN SOUTH ARCOT DISTRICT

2:2:1. SANGAM AGE

The South Arcot district in the ancient past formed by parts of Toṇḍaināḍu and Naḍu_nāḍu. It was ruled by chieftains like Malaiyamāns from Muḷḷūr,[69] Adigaimans from Tagaḍūr[70] and Nalliyakōḍan from Tiṇḍivanam region.[71] Jainism reached South Arcot district around the early centuries of the Christian era. Scholars like P.B.Desai[72] feel that Jainism spread to Toṇḍaināḍu though Telugu region. The discovery of Tamil-Brahmi inscription at Jambai (Tirukkoyilūr taluk) gives new dimension, to the history of Jainism in this district. It refers to the gift of a pāḷi (the ascetic resort) made by Adiyamāṉ Neḍumāṉ Añji.[73] He is identified

with the king of the same name, who ruled from Tagaḍūr (Dharmapuri in Dharmapuri district) region.[74] Based upon this inscription, scholars think that the territory ruled by Adiyaṉ Neḍumāṉ Añji extended to the Malayaman's nāḍu. It is probable that the territory of Tirumudikkāri (Malayamān of Mūḷḷūr near Tirukkōvilur who married the daughters of Pāri of Pirāṉmalai) was once captured by Adiyaṉ Neḍumāṉ Añji.[75] V.Ramamurthy[76] suggests that the major part of the Koṅgu region was under the control of Adigaimāṉs. Probably, the spread of Jainism into the South Arcot district could be from the Koṅgu region directly to the territory of Adiyan Neḍumāṉ Añji, and Malayaman nāḍu (South Arcot district).

2:2:2. POST SANGAM AGE

When the Kaḷabhrahs were on the throne Tirunātharkunṟu (near Gingee) and Tiruppaṉuliyūr (part of Cuddalore) were the two distinct Jaina centres. The late Tamil-Brahmi inscription of Tirunātharkunṟu[77] refers to the fasting of Chandranandi, a Jaina monk for 57 days for the attainment of heavenly abode. Another inscription from Tiruppāṉuliyūr in 458 A.D.[78] records that a Sanskrit work, Lōkaviyābhāka was translated by Sarvanandi.

2:2:3.

PALLAVA PERIOD

Kaḷabhras lost their control in Tamil country around 575 A.D.[79] Mahendravarman I was a follower of Jainism in his early stage. Later, he was converted to Saiva fold by Appar (Tirunāvukkarasar)[80] After the conversion of Mahēndravarman I, Jainism lost its royal support. Appar, in his early days was a Jain and was the head of the Jaina monastery (pāḷi) at Pāṭaliputra (Tiruppāpuliyūr) in the name of Dharmasēṇar. He was later converted to Saivism by his sister Tilakavati.[81] At this period Jainism was attacked by the Bhakti movement. According to Periyapurāṇam,[82] the pāḷis (Jaina monastary) and paḷḷis (temple college) were destroyed at Paṭaliputra and a temple for Śiva at Tiruvadigai was constructed by a Kāḍava ruler Mahēndravarman I. According to Mackenzie's Manuscript,[83] Appar converted many Jaina temples into the Saiva temples.[84] As described in the Mackenzie's Manuscript, Appar, tried to convert the Appāṇḍainātha temple at Tirunarunkoṇḍai to the Siva temple and he lost his eye sight. Then, he praised Appāṇḍainātha in ten songs and got back his eye vision.[85] From Kaḷugumalai inscription,[86] we may presume that there was a monastry at Tirunarunkoṇḍai, where Dēvakuṟavaḍi was staying. Her student Kaṇakavīra Aḍigaḷ made a Jaina image at Kaḷugumalai.[87] Jainism retained its

royal support again in the last part of the Pallava period. An incomplete inscription of Nandivarman II[88] dated 750 A.D. records an endowment to a perumpalli. It clearly shows the religious tolaration of the later Pallavas.

2:2:4. CHOLA PERIOD

Later, in the 9th century A.D. by making use of the weak succession of the Pallavas and Pandyas, the Cholas hitherto remained as a feudatory, emerged as a powerful emperor. The Toṇḍaimaṇḍalam, came under the power of the Cholas. During this period, Jainism got resurrection and many endowments were made. An inscription[89] during the time of Āditya I from Mēlchittāmūr records that Jainism received the royal support through his wife Kāḍavarkōn Pāvai. It is also supported by another inscription[90] of Āditya I (881 A.D.) from the same village, which states that an endowment was made for the lamp in the ōtturaimaṇḍapa of kattāmpalli. Anandamangalam was a well known Jaina centre from the 6th century onwards. But a palli was referred only during the Chola period. An inscription[91] dated in 945 A.D. during the time of Parāntaka I records the gift of five kalāñju of gold for giving food for one devotee by a Vardhamāna Periyaḍigaḷ, a desciple of Vinayabāsu(ra) Kuravaḍigaḷ. An endowment

of toṇḍūr paḷḷiviḷāgam, vaḷuvamoḷip perumpaḷḷi viḷāgam vaḷuvāmōḷi arāndamaṅgalam known as guṇanarimaṅgalam and attimoṭṭaikkiṇaru were endowed to Vachirasiṅga Iḷamperumāṇaḍigaḷ and his student at Toṇḍūr in 959 A.D. during the time of Parāntaka II.[92]

During the rule of Rājarāja I endowments were made. In 992 A.D. he made a paḷḷichandam for maintaining two lamps to perivapāḷiviḍāḷvār of Appāṇḍainātha temple at Tirunaruṅkoṇḍai.[93] 96 sheeps were gifted for the lamp to the same perivapāḷiviḷāḷvār, referred by another inscription.[94] At Giḍaṅgil, a paḷḷichandam and a iyakkinnatti were referred during his time in 1018 by an inscription.[95] A lady official Ayyārandēvi made some land donation for the two temple priests in 995 A.D.[96] By means of Chāḷukya influence, his daughter Kundavai built a Jaina temple known as Kundavai Jinālaya in 1006 A.D.[97] at Dādāpuram.

Kulōttuṅga I's chieftain Vīrasēkara Kāḍavarāya granted the duties and hereditary rights along with paḷḷichandam of Aṟṟūr in 1071 A.D.[98]

During the time of Vikramachola (1118-1135 A.D.) a tax free land of paḷḷichandam, was gifted to the god of Appāṇḍainātha temple in Tirunaruṅkoṇḍai.[99] An inscription

of Rājādhirāja[100] dated 1028 A.D. refers to a paḷḷichandam to tiruvūrampaḷḷi āḷvār. Another inscription dated to the 1031 A.D.[101] refers to the gift of six kāśu by Kolliyūr Uḍaiyāṉ Oppilādāṉ.

There was a paḷḷi at Tirunaruṅkoṇḍai during Kulottunga II, where ammaṉapiḍārarkaḷ seem to be administering the paḷḷi. In 1181 A.D. Kulōttuṅga III[102] made a tax free land to the ammaṉapiḍārarkaḷ of Tirunaruṅkoṇḍai temple. In 1187, by the order of Kulottunga III,[103] his chieftain Vīrasēkara Kāḍavarāyaṉ made a gift of paḷḷichandam, at Tirunaruṅkoṇḍai and Ṉādimaṅgalam.

An inscription[104] dated 1192 A.D. during the time of Kulottunga III in the Chandranātha temple at Peramaṇḍūr records the construction of a temple for Yakshi at Peramaṇḍūr and the endowment of 2000 kuḷi of land to the Yakshi for the sake of Muṉvaḷaikoṇḍa Maṅgayar Nāyaki Varasundariyār, the wife of Rājarāja Sambuvarāya Nāgaṇḍa Sūryaṉ. Next year, in 1193 A.D.[105] 2000 kuḷi of land was endowed to a Yakshi, for the sake of Muṉvaḷaigōṇḍa Maṅgayar Nāyaki and Gaṇḍasūrya Sambuvarāya. It is not clear whether both inscriptions mention the same Yakshi or different ones. There are two images of Yakshi in this village. One is kept in the Chandranātha temple as a loose sculpture and another is in the

Dharmadēvi shrine as a mūlanāyaki in the Rishabhanātha temple, in the same village. The northern side entrance of the mahāmaṇḍapa in the Rishabhanātha temple was converted as a dēvi shrine around the 12th century A.D. Probably, the Yakshi mentioned in both the inscriptions might be the same and the temple which was constructed in 1192 A.D. may be the Dharmadevi shrine of Rishabhanātha temple in the same village.

After Kulōttuṅga III, Rājarāja III came to power. During his time in 1221 A.D.[106] a bronze image of Chandranātha was gifted to the Appandainātha temple at Tirunaruṅkoṇḍai by a Kūḍal Āḷappirandāṉ Eḷisai Mō(gaṉ)Sōḷa Kāḍavarāyaṉ. A tax income was given during his time, in 1225 A.D.[107] by Kiḷiyūr Malayamāṉ Atti Sōkkaṉ alias Rājagambīra Chēdiyarāyan for the offerings to the deities of Appar and Pāḷiyiḷāvar of the same temple. During his time, Nēminātha, the incharge of Gandarādityapperumpaḷḷi declared Jambai alias Vīrarājēndrapuram[108] as a añjiṉāṉ pugaliḍam.

There might be a set back to Jainism in the last part of the Chola period. According to Mackenzie's Manuscript,[109] there was a Chola king, a follower of Saivism, acted against Jainism. He wanted to do the vīrabishēka (victory sacrifice) in a Siva temple at Veñjamarkūḍal,

which was under the control of Vañjaman, a Jaina ruler of the same period at Veñjamarkūḍal. Veñjamān denied the Chola king to do yīrābishēka. The Chola king fought with him and killed him. The name of the Chola king is not mentioned in the Mackenzie's Manuscript. An inscription[110] of Tirunaruṅkoṇḍai, seems to suggest the above account. It is engraved on the wall of the Appāṇḍainātha Jaina temple at Tirunaruṅkōṇḍai. It describes the doctrine of Siva.

2:2:5. PANDYA PERIOD

At the end of 13th century Toṇḍaimaṇḍalam went under the control of Pandyas for sometime. Saḍaiyavarman Sundarapandyan I[111] (1261-1271 A.D.) defeated the Kāḍava king Kōperuñsiṅgaṉ, who became independent after the Cholas and brought Tōṇḍaimaṇḍalam, under his control in 1258 A.D. In this period, Vīrapandya gifted 200 kuli of lands to nārpattennāyiramperumpaḷḷi at Tirunaruṅkoṇḍai.[112] Māravarman Vikrama Pandyan (1283-1296 A.D.) was the younger brother of Māravarman Kulasēkaran.[113] A valanāḍu was named after him, called Vikramapāndya Vaḷanāḍu.[114] In 1290 A.D.[115] he granted lands to the nārpattennayiram perumpaḷḷi of Appāṇḍainātha temple at Tirunaruṅkoṇḍai.

2:2:6. VIJAYANAGARA AND NAYAKA PERIOD

Under the rule of Vijayanagara king Bukka I[116] (1372 A.D.) his s to a pallichandam Kampaṇa made tax exemption at Tiṭṭaikkuḍi. When Viruṗāksha II (1465-85) was ruling the kingdom, Kavarai Veṅgatapati Nāyakkan of Vēvākkollai in Veṅkaṭamapeṭṭai. He is identified with Tubāki Krishṇappa Nayak and he ruled over the Gingee area from 1464 to 1521 A.D.[117] According to Mackenzie's Manuscript[118] in 1478 A.D. he wanted to marry a Brahmin girl. But the Brahmins told him that they would consider only if he married a girl from a Jaina family. The Veṅgaṭapati Nāyakan asked the Jains to give a girl to marry. After the consultation with a Jain from Marakkāpam, they accepted to give a girl to marry with a condition that the marriage should be held in the bride's house. They fixed the date and made arrangements. The Veṅkaṭapati Nāyakaṉ went to the bride's house and found nothing. There was a female dog in the marriage hall with a slip, bearing 'marry this bride'. The insulted Nāyakaṉ ordered with anger to cut all the heads of the Jains. Many Jains converted themselves to Hinduism. Some of them migrated to the other parts of the Tamil country. Some of them hided in their houses without knowing others. Later, the order was withdrawn on the day of the birth of a child to his queen.

In the meantime, Gāṅgeya Uḍaiyār,[119] a Jaina laym₂n of Thāyaṉūr migrated to the south and settled at Uḍaiyār-pāḷayam, for sometimes. Then, he wanted to go further south. Before that, he worshipped Appāṉ Jainātha at Tirunaruṅkoṇḍai There was a whispered voice in his dream, 'Not go further South'. Then, he went back to the Gingee area, when there was peace. He brought Vīrasēṇachārya, who defeated Dādācharya at Kāñchipuram, for preaching Jaina philosophy.

With the help of Gāṅgēya Uḍaiyār,[120] Vīrasēṇachārya established a mutt at Mēlchittāmūr, which is flourishing still as head of the Jaina community and the family of Gāṅkeya Uḍaiyār receives first honour from the Mēlchittāmūr Jaina temple during festival occasions, on behalf of the Jaina community of the Tamilnadu.

According to Mackenzie's Manuscript in 1518 A.D.[121] Krishnadēvarāya gave donation of wet and dry lands in some lands worth about 2000 varahans. An inscription of aḷḷi-chandal, dated 1530 A.D. states that Vaiyappa Nāyak granted exemption of jōḍi and sūlavari (tax on religious institutions) to a paḷḷichandam of Śaṇbai (Jambai) known as Vīrarāsēndra Chōḷapuram.

Rāmarāya[123] (1542-64) changed the administrative set-up to promote his relatives, which made the Nāyaks of Madurai, Thanjavūr and Gingee to act independent. Tirumala (1570-71) the successor of Rāmarāya approved the new status of the Nayaks of the south and made his younger son Venkatapati (Venkata II) (1586-1614) to rule over Tamil country from Chandragiri, who became the ruler of the whole state.[124] In 1606[125] he gave dry and wet lands yielding 1000 varakans to the three temples (Simhapurinātha temple, Malainātha or Pārsvanātha temple and Nēminātha temple) and a Jaina mutt at Mēlchittāmūr.[126] In 1614, Sriranga II made an endowment of dry and wet lands yielding about 1400 varahans to the above temples and mutt.

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C_H_A_P_T_E_R - III

JAINA CENTRES AND VESTIGES

3:0. Vestiges of Jainism are spread all over the villages in South Arcot district (Maps 2 & 3). They belong to the period between Ist century A.D. upto the modern period. The Tamil-Brahmi inscriptions datable to the early period of the Christian era are found in a few places in the district. In some places foot prints of Jaina monks (Jaina pādhas) are found. The stone images of Tīrthaṅkaras and few temples are found in Pallava period. The relics of the Chola period are represented by the temples, images and inscriptions. The relics of the Vijayanagar and Nāyak periods are mostly the additions to the existing temple complexes. Some more relics of the modern period are also seen. They are small brick temples and addition to the old ones.

Some of the relics of the ancient period have disappeared, leaving no trace of its existence. Some of them like Iruvēḷippaṭṭu (Vilupuram taluk) and Karaḍipākkam (Vilupuram taluk) seem to have been seen and recorded by Mackenzie. However, while visiting these places, I could not locate these temples nor any trace of its relics.

In places like Dādāpuram (15 km. north of Tiṇḍivaṇam), there must have been Jaina relics of the past, probably going back to the Chola period. However, no trace of these temples are found. Though, Dādāpuram was a flourishing Jaina centre, during the days of the Cholas, no trace of a temple is found. The Jaina temple known as Kundavai Jinālaya[1] from the inscription could have been built by Kundavai, the daughter of Rājarāja I.

The Naṭarāja temple at Chidambaram has a sculptured panel of the late Chola period, depicting the impaling (kaluvēṟṟal) of the Jains. Iruvēḷippaṭṭu, Karaḍipākkam, Siṟumarudūr, Raṭṭapai and Veñjamarkūḍal were known to have been Jaina villages. The local tradition of Veñjamarkūḍal mentioned in the Mackenzie's manuscript[2] was that Veñjamāṉ, a chieftain of Veñjamarkūḍal escaped from the impaling of the good Jains at Madurai. He, however was killed by a Chola king.

There are some modern temples found in this district. Though they may not be considered as ancient relics, we may notice the construction of Jaina temples in the recent years, at Ēthānemili, Neḍumoliyamūr, Tiṇḍivaṇam, Tiruppāṇuliyūr and Sakkirāpuram. The temple at Ēthānemili has garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa and balipīṭha.

According to the local villagers, a new temple was constructed over the ruins of an old temple. The Pārsvanātha temple at Neḍumoḷiyanūr was another temple complex, constructed with garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa and balipīṭha.

Periodwise distribution of Jaina vestiges and vestige wise distribution are given in the Tables I and II and Maps 2 and 3. In the following passages, the villages with Jaina relics are listed and described in the alphabetical order.

1. AGAḶŪR (Gingee taluk)

Agaḷūr is situated about 15 km. north-east of Gingee on the Olakkūr-Vandavasi road. There is a Jaina temple dedicated to Lord Rishabhanātha. The 17th century temple was partially renovated in the 19th century. There are some vestiges of earlier periods. Rishabhanātha, Sarvāṇāya◯kshan and Kūshmāṇḍidēvi are the bronze images found in this temple. The stone images of Rishabhanātha and Kshētrapāla are placed in separate shrine cells in the prākāra. Since, Nandivarman II's inscription[3] is found near the Jaina temple, mentioning a grant to Bhaṭṭāraka, a Jaina teacher, one can presume that there existed a Jaina temple in the 8th century A.D.

According to Mackenzie's Manuscript,[4] Veñjamān, the Jaina ruler of Vikuradhāmarpuram (Veñjamarkūḍal), who died in a battle with the Chola king, was a native of Agaḷūr. Mackenzie[5] has listed a temple in this village. The temple lands were seized by the company and was later given to one kāṇi of dry and wet lands. There are about 30 Jaina families in this village.

3.12.ĀLAGIRĀMAM (Tindivanam taluk)

Mackenzie has mentioned Ālagirāmam as a Jaina village. This village is about 3 km. west of Kūṭṭēripaṭṭu on the Madras-Dindugal National Highway (N.H.45). A 17th century Jaina temple, dedicated to Rishabhanātha is located in the heart of the village. It has a garbhagriha, ardha-maṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa and baliṇīṭa, all are situated in an axial line. The kalyāṇamaṇḍapa is situated on the southern side of the temple. There are separate shrines for Jvālamāliṇi, Padmāvati and Brahmadēva, which are situated in the south-eastern side of the main shrine. The pāṇḍugasīlaimaṇḍapa is situated on the north-western corner of the temple. Jaina pādhas of the three Jaina monks are found in the south-western side of the temple. A prākāra wall surrounded the garbhagriha and other maṇḍapas. The

entrance to the prākāra is through a small gateway situated on the south. There are about 25 Jaina families in the village.

3:3. ĀMŪR (Tirukkōvilūr taluk)

There is a hillock adjoining the village, where number of Jain beds are found and an outline sketch of an image of Pārsvanātha is found on the hillock.[6] It may be dated to the 7th century A.D.

3:4. AṆANDAMAṄGALAM (Tindivanam taluk)

Anandamaṅgalam is situated about 10 km. on the north-west of Tindivanam, on the Orathi road. It may be suggested that Anandamaṅgalam[7] was named after the Jaina Tīrthaṅkara, Anandanātha, whose figure is sculptured on a rock about one km. west of the village. There are two panels of Jaina images. Pārsvanātha, Anandanātha, Mahāvīra and Dharmadēvi are sculptured on the northern side of the rock and Pārsvanātha with his attendents are sculptured on the southern side of the rock. These sculptures may be assigned to about the 6th century A.D. on the basis of its style and the two vaṭṭeluttu inscriptions. The first one engraved on the bottom of the Dharmadēvi sculpture, reads araṭṭanēmi

aḍigal and the other is at the bottom of the Anandanātha which reads araṭṭanēmi nāgan. The cavern looks like a shelter, which has a polished surface could have been used by Jaina monks as a resting place.

Two Chola inscriptions are also found near the Jaina images. One was issued during the period of Parantaka I[8] (946 A.D.) which mention a grant of five kalaṅiu of gold by the Vardhamāṇa Periyaḍigal, a devotee in the Jinagirippaḷḷi. The other one belonged to the period of Rājendra II[9] (1261 A.D.), mentions the grant of land to goddess Aḻuḍaiya Pirāṭṭiyār, for offerings and other services to the paḷḷi. Aḻuḍaiya Pirāṭṭiyār has been identified with the Dharmadēvi by the epigraphists. The paḷḷi seems to have been a flourishing Jaina centre in the Pallava and Chola periods.

3:5. ANNAMAṄGALAM (Gingee taluk)

Annamaṅgalam, is about 8 km. north-east of Gingee on the road leading to Veḷḷimēḍupēttai. There is a small temple, locally known as Rishabhanātha temple in the centre of the village. It has a garbhagriha and a mahāmaṇḍapa covered with a tiled roof. Bronze images of Pārsvanātha, Dharanēndara and Padmāvati are found in the temple. The

present temple was built around 1700 A.D. There are 30 Jaina families, living in this village.

3:6. CHŌḶAVĀṆḌIPURAM (Tirukkōvilūr taluk)

This village is situated about 13 km. south of Tirukkoyilur, on the Thyāgadurgam road. It was a flourishing Jaina centre in the 7th century A.D. An inscription, mentioning Jaina images is found on the western side of a rock, which may be palaeographically dated to the 7th century A.D. The Jaina vestiges are at a place called Kaliyamman situated about one kilometre north of Chōḷavāṇḍipuram. There is a sculpture of Dharmadēvi, found in the cavern like. The standing images of Bhāhubali and Pārsvanātha, are sculptured on the eastern side of the rock. They are standing in the kāyōtsarga posture.[10] The 7th century A.D. inscription on the western side, mentions that the dēvāram was made by Koṅgaraya Kuttaḍigaḷ of Srivēli. The word dēvāram (dēva-god; āram-ornament) could refer to ornament of God. During the time of Gandarāditya[11] (951 A.D.) a Chēdi chief Siddhavaḍavan endowed the village Panaippāḍi for offerings to these images. There are 15 Jaina beds on the hillock. There is a seated image of Mahāvīra[12] on the overhanging rock, which may be dated to about the 8th century A.D.

There are two sculptures of Mahāvīra. One of them is found on the south-western side of the village and the other one is nearly a kilometre south of the village. Both are seated images in dhyāna posture and flanked by two chauri bearers on both the sides. The second image of Mahāvīra has a triple umbrella over the head. These images may belong to the 11th century A.D.

3:7. DALVĀNŪR

Daḷavapūr is in the Gingee taluk and lies 16 km south-east of Gingee. On the top of the hillock, situated on the north of the village has a natural cavern, with 10 beds cut on the floor which may be datable to 1st century A.D. A figure of kamaṇḍalu was carved near one of the beds. There are other symbols carved near the other beds. The beds and symbols may be connected with Jains, since similar beds were associated with Jains in the places like Sittaṇṇavāsal and Puṇaḷūr.

3:8. ĒYYAL (Gingee taluk)

Ēyyal is situated about 3 km. north of Mēlmalayaṇūr. It has a temple for Chandranātha, on the western side of the village. It is a recent construction with a garbhagriha,

ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, mānastambha and balipīṭha. In 1900 A.D.[13] the Jains of the village requested the district Collector for using the stones of the local demolished Saiva temple to repair the Jaina temple in the same village. Hence, we may presume that the present Jaina temple was a repaired some time in 1900 A.D. There are stone images of Chandranātha, Sarvāṇāyakshan and Kūshmāṇḍidēvi in the temple. These images may be dated to about the 15th century A.D.

3:9. IDAIYĀLAM (Tindivanam taluk)

Iḍaiyāḷam is a flourishing Jaina centre. It is about 10 km. west of Tindivanam.[14] A temple for Rishabhanātha, constructed during the Chola period is found on the western side of the village. The temple has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, front maṇḍapa, mānastambha and balipīṭha. The temple has a pradakshanapatha. The alaṅkāramaṇḍapa and munikōṭṭadi are situated on the north-eastern side. Rishabhanātha, Dharmadēvi and Brahmadēva and the bronze images of Rishabhanātha, Gaṇadhara, Dharanēndra and Padmāvati are found in the temple.

About a furlong north of the Jaina temple and on the eastern bank of the village tank is found a Jaina pādha. It may be assigned to the late Chola period. A pair of foot prints, a book-stand and a water pot are engraved with an inscription[15] datable to the 14th century A.D. as follows : Vimala Jinadēva . It may be suggested that the pādha engraved was that of Vimalanātha, the Jaina Tīrthankara. Carving the padha of Tirthankara was an acceptable practice among the Jains.[16] Another relic of the Jaina pantheon is found at Siddharpārai, situated on the east of the village road and about one kilometre north of Iḍaiyālam. There engraved two pairs of Jaina pādhas with two pairs of water pots, fly wisks and a book-stand. An inscription[17] mentioning Vāmanāchārya and Mallisēpāchārya is found, engraved nearby. An inscription[18] of Tiruparuttikunram mentions about the salvation of the above two monks. This temple owned dry and wet lands at the time of Mackenzie.[19] All the lands were siezed by the British company, around the 18th century A.D. and one kāṇi of dry and wet lands were given for the temple for the performance of pūja every day.

3:10. ḶAMAṄGALAM (Gingee taluk)

This village is situated about 5 km. north of Gingee. The Jaina temple is dedicated to Anandanātha. It may be assigned to the 12th or 13th centuries A.D. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa and a balipīṭha. The gōpura at the entrance has no superstructure. A shrine for Dharmadēvi is attached to the mukhamaṇḍapa, and alaṅkāramaṇḍapa is situated on the north-eastern corner of the temple. There are about 25 Jaina families, in the village. The temple lands were seized by the officers of the East India Company at the time of Mackenzie's visit and only a small piece of land was given for maintenance.[20]

3:11. JAMBAI (Tirukkoyilur taluk)

Jambai is situated about 25 km. west of Tirukkoyilur. The Tamil-Brahmi inscription[21] on the hillock about one km. east of the village is dated to the first century A.D., mentions the dedication of a pāḷi by a ruler Satiyaputo Ādiyaṉ Neḍumāṉ Āṉji. Maṇimēkalai,[22] the later Sangam work refers to a village Sap bai from where Kausikaṉ, the father of Sudamati, is said to have stayed in the ārādhānam, the residential place, of Jaina monks at Kāvēripūmpaṭṭiṉam.[23] It was also known from an inscription as Sapbai.[24] Hence,

we may suggest that the village, Sapbai mentioned in the Maṇimēkalai, could be identified with the Jambai, the Jaina centre. Some unfinished figures of Tirthaṅkaras are found in this village. They may belong to the 10th century A.D.

3: 12. KAḶḶAKOḶATTŪR

Kaḷḷakoḷattūr is situated about ¼ km. east of Mailam. There is a Jaina temple, dedicated to Rishabhanātha in the centre of the village. It may belong to the 15th century A.D. A Jaina temple in a ruined condition was reported by Mackenzie.[25] Successive renovations have changed the structure of the temple. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa and a balipīṭha. The mahāmaṇḍapa and front maṇḍapa were reconstructed in 1948 from the fallen parts of the old temple. The stone image of Rishabhanātha and bronze images of Rishabhanātha, Pārsvanātha, Dharaṇēndra, Padmāvati and aṣhṭamaṅgalam are found in the temple. They may belong to the Vijayanagar and Nāyak periods. The wooden sculptures found here may belong to the post Nāyaka period. According to the Jaina traditions, the village was called as Sōrapura (village of thieves) in Sanskrit. This was rendered into Tamil as Kaḷḷakoḷattūr (the village of the thieves).

3: 13. KALLAPULIYŪR (Gingee taluk)

This village is situated about 6 km. east of Dēvanur. On the western side of this village, there is a temple for Pārsvanātha datable to the Chola period. The temple has a standing Tīrthaṅkara image in the garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, front maṇḍapa, mānastambha and a balīpīṭha. The alaṅkāramaṇḍapa and shrines for Dharmadēvi and Padmavati are found on the northern side. A small gōpura is found, whose superstructure is missing. About a furlong west of this temple is a pair of foot prints, carved on a small stone. This village has about 60 Jaina families at present.

3:14. KAṆṆALAM (Gingee taluk)

It is situated about 11 km. north of Gingee. There is a 15th century Jaina temple for Chandranātha in the centre of the village. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa and a front maṇḍapa. It has stone and bronze images of Rishabhanātha, Sarvāṇaya◯kshaṇ and Kūshmāṇḍidēvi. There is an 18th century painting found on the ceiling of the mahāmaṇḍapa. The village has about 10 Jaina families.

3:15. KĀṬṬUCHITTĀMŪR (Gingee taluk)

This village is situated about 6 km. south of Kaḷḷaḍipaṭṭu. There are 30 Jaina families in this village. The only Jaina vestige in this village is an image of Brahma Yaksha belonging to the 18th century A.D. found about ½ km. north of the village. The image is at present worshipped by the local villagers as Ayyapār. Hence, around the image number of terracotta horses, his vāhana, are found.

3:16. KĪḶAKKŌNDŪR (Tirukkoyilur taluk)

This village is 10 km. east of Tirukkōyilūr. About ½ km south of this village is a place locally known as Selliyamman mēḍu, where a pair of foot prints were carved on a boulder. They may be datable to the Chola period.

3:17. KĪḶVĀYALĀMŪR (Tindivanam taluk)

This village is situated about 9 km. north of Pērapai. It has Ādinātha Jain temple, datable to the Chola period and dedicated to Rishabhanātha. It was reported in the Mackenzie's Manuscript as a second grade dēvasthāna.[26] It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, and mānastambha. A seated stone image of Rishabhanātha is in

garbhagriha. A seated bull facing west, is found near the entrance. It has a naivēdhyamaṇḍapa on the north-eastern corner and the porch on the southern side.

3:18. KŌLIYANŪR (Vilupuram taluk)

Kōliyanūr is about 8 km. east of Vilupuram. In my recent survey to this place, a dilapidated temple was noticed. According to the local people, there was a Jaina temple in this place.[27] From the remains of brick coarses, we may find the base of garbhagriha, ardhamaṇḍapa, mahamaṇḍapa and mukhamaṇḍapa of the temple. Presently, no Jains live in this village.

3:19. KŪṬALŪR

This village is situated north of Pēraṇai. On the top of the hillock 2 km. south-east of the village, there is an outline image of Pārsvanātha, sculptured on a rock. He has a five hooded snake canopy and a triple umbrella over his head. He is standing in a kāyōtsarga posture with a chauri bearer on his right. A levelled and polished surface on the floor is found which could have been used by the Jaina monk as a bed. On comparison with similar other relics, the above may be dated to about the 7th century A.D.

3:20. MĒLATHIPĀKKAM (Gingee taluk)

It is about 15 km. north-east of Gingee. In the north of the village, there is a Jaina temple belonging to the Chola period, dedicated to Rishabhanātha.[28] It is renovated successively and all the maṇḍapas were completely renovated recently. The garbhagriha, presents original form with less alterations. On the southern side of the Rishabhanātha temple is a modern temple of Mahāvīra built around 1980. The vimāna of the temple is in the Nāgara style. It has āmalaka motif over the tapering vimāna. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, baliṇītha and an unfinished gōpura. There is a naivēdyakōṭṭaḍi on the south-eastern corner. It has a circumbulatory passage, encircled by a wall.

3:21. MĒLCHITTĀMŪR

Mēlchittāmūr is situated about 12 km. east of Gingee. It was a flourishing Jaina centre from the Chola period. There are two Jaina temples of which the Malainātha was the earliest one datable to the 9th century A.D. There is a maṭha which look after the Jaina religious affairs.

The Jaina temples in the village received continuous patronage from the Chola kings. Aditya I[29] (881 A.D.) made

an endowment for the perpectual lamp at Ōtturaimaṇḍapa of Kāṭṭāmpaḷḷi. Another inscription[30] of the same temple, his wife, Kāḍavarkōnpāvai was praised for her excellence service to the Jaina religion. A pallichandam[31] was endowed during the time of Rājadhirāja I (1028 A.D.) to the god of tiruvūrampaḷḷi.

The Simhapurinātha temple is a twin temple, facing east and dedicated to Simhapurinātha (Mahāvīra) and Nēminātha. The shrine for Simhapurinātha is facing east and Nēminātha to the south. The western part of the temple is occupied by Simhapurinātha, which is separated from the Nēminātha by a wall. The Nēminātha shrine is in the eastern part.

Simhapurinātha shrine has a garbhagriha, vestibule and a mahāmaṇḍapa. The entrance to the complex is through a front door. The mānastambha, dwajastambha and a gōpura are in a straight line facing the Simhapurinātha shrine. The mānastambha ofthis temple was erected by a merchant namely Busisetti, son of Bāyiseṭṭi, a native of Jagatābiguṭṭi in 1578 A.D.[32]

Nēminātha temple is facing south, situated in the second complex, which is said to have been brought from

Mylapore, while Simhapurinātha is in the first complex.[33] It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa front maṇḍapa and a balipīṭha in the front, facing to the south. On the west of the Nēminātha shrine, shrines for Brahmadēva, Gaṇadhara, Sarasvati, Padmavati and Jvalamālini are located. The alaṅkāramaṇḍapa is on the east of the Nēminātha shrine. The shrines for Mahāvīra, Navagriha and Kshētrapāla are on the north of alaṅkāramaṇḍapa. Bhāhubali is kept in a kalasasthāpanamaṇḍapa, which is on the south-eastern corner and pāṇḍugasilaimaṇḍapa is on the north-eastern corner.

The north facing Malainātha temple is on the west of the Simhapurinātha temple. It was also called as Pārsvanātha temple during Chola, Vijayanagara and Nayak periods.[34] The sculptures of Pārsvanātha, Rishabhanātha, Mahavīra and Dharmadēvi are engraved on the rock. In 1173 A.D.[35] a palli, in the temple, was called by the name tiruvūrampalli. The mahāmaṇḍapa, mukhamaṇḍapa, alaṅkāramaṇḍapa on the north-western corner and naivēdya kōṭṭadi, on the south-western corner.

According to Mackenzie's Manuscript, the maṭha at Mēlchittāmūr was established by the Jaina teacher Vīrasēpachārya. It is the only Jaina maṭha in Tamilnadu. Presently, it controls all the Jaina temples in Tamilnadu. The leaders of the Jaina maṭha considered as the leader of the whole Jaina community in Tamilnadu. The maṭha has a good collection of palm leaf manuscripts. On behalf of the Jaina community in Tamilnadu, the members of Gangeye Udaiyar's family are given the first honour from the maṭha,[36] as they have contributed more to Jainism in this area.

3:22. MĒLMALAYANUR

It is about 20 km. north of Gingee. There is a temple for Rishabhanātha, locally called Ādīśvara. It belongs to the Chola period (12th century A.D.).[37] This temple has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, front maṇḍapa, balipīṭha and an unfinished gōpura, whose superstructure is missing. The alaṅkāramaṇḍapa is on the northern side. The temple may be assigned to the Chola period. It has the images of Rishabhanātha and Padmāvati, Mahāvīra, aṣhṭamaṅgalam etc. They may belong to the 14-15th centuries A.D. There are about twenty Jaina families in this village.

3:23. OLAKKŪR

Olakkūr is situated about 15 km. west of Gingee on the Wandawasi road. An image of a lady is found on the top of the hill. This image was identified by the government epigraphist, as that of a lady Piridividaṅgakurati, mentioned in a Pallava inscription.[38] But it could not be traced in my survey

3:24. PAḶḶICHANDAL (Tirukkoyilur taluk)

Paḷḷichandal is a village situated about 27 km. west of Tirukkoyilūr. The name of the village itself indicate the connection with the paḷḷi. It was a flourishing Jaina village from the days of Parantaka-I.[39] His inscriptions mention nāttārparumnaḷḷi, which is found on the ruined Jaina temple located 2 km away from the village. The temple is known as Sainiyamman koil[40] and a stone image of Tīrthaṅkara is found near it. Sainiyamman is the Tamil form of Jainiyamman, meaning the Jaina goddess.

3:25. PARAṆŪR (Tirukkoyilur taluk)

Paraṇūr is situated 12 km. east of Tirukkōyilūr. Two pairs of foot prints, cut one behind the other, are found on the hillock. Near one pair of foot prints was cut a small line with in a circle. The significance of this mark is not

known. A full blown lotus medallion and a water pot were cut around the foot-prints. A smoothened stone surface is found near by. They could have been used by the Jaina monks as beds. It is difficult to date, since no similar datable beds are available. However, they may be assigned to the medieval period.

3:26. PERAMAṆḌŪR

Peramaṇḍūr is situated about 9 km. west of Tindivanam on the Reṭṭaṇai road. It is also called Vīrapuram or Vīrai.[41] It was a flourishing Jaina centre during the Pallava and Chola periods. Gunabharachārya the founder of Vīrasaṅga, at Tirunaruṅkoṇḍai was a native of Peramaṇḍūr.[42] There are two Jaina temples, dedicated to (a) Rishabhanātha and (b) Chandranātha.

Rishabhanātha temple is situated on the north of the village, while Chandranātha temple is on the south. The original structure of the Rishabhanātha temple may be dated to the Pallava period, since an inscription[43] of Nandivarman II is found on the base of the garbhagriha. The present structure except that of garbhagriha belongs to the Chola period. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa,

mukhamaṇḍapa, front maṇḍapa, mānastambha, baliritha and gopura. The alaṅkāramaṇḍapa is on the northern side and the kalasāsthāpana maṇḍapa and pāṇḍugasilaimaṇḍapa are on the southern side. There are paintings on the ceiling of the front maṇḍapa, probably belonged to the Chola, Vijayanagara, Nayak and post Nayak periods. The temple was renovated about 1900 A.D. It is the only temple, which has a morble image in the garbhagṛiha in Tamilnadu. The stone image of Rishabhanātha, Chandranātha, Nēminātha, Mahāvīra and the bronze images of Rishabhanātha, Nēminātha, Mahāvīra and Pārsvanātha are important to study.

The Chandranātha temple is situated on a higher platform. The temple received patronage during the late Chola rule. An image of Yakshi was installed and a grant of 2000 kuli[44] of land was endowed to the temple. The temple has a stucco image of Chandranātha in the garbhagṛiha. It has 18th century paintings on the inner walls of the garbhagṛiha. Now it has been covered by the lime coating. The stone images of Chandranātha, Pārsvanātha and Dharmadēvi are worth studying. The temple was renovated in 1900 A.D.along with Rishabhanātha temple.

According to a late tradition, the image of Dharmadēvi was brought from Mylapore. Nēminātha of Mylapore appeared in the dream of a śrāvaka of Mylapore and told him to take the images to the south. They planned to take both Dharmadēvi and

Nēminātha images to Mēlchittāmūr, through Peramaṇḍūr. When the cart approached Peramaṇḍūr, its axle broke and they installed Dharmadēvi at Peramaṇḍūr itself.

3:27:
PAṚAYANPAṬṬU

Parayanpaṭṭu is a village situated 4 km. north of Avalūrpēttai which is 26 km. north of Gingee in Gingee taluk. There is a hillock with a late Brahmi inscriptions and Jaina beds, datable to 4th century A.D.[45] The inscription refers the memorial (nisidikai) of Ārādaṇ, the student of Vajranandi of Pāpāḍu, who fasted to death.

3:28. PĒRAṆAI (Tindivanam taluk)

This village is situated about 22 km. west of Tindivanam. It is also called Bṛhasētu in Sanskrit by the Jains. A temple for Rishabhanātha is in the heart of the village. It may be dated to the 18th century A.D. It has a garbhagṛiha, ardhamaṇḍapa, mahāmaṇḍapa and balipīṭha. The stone images of Rishabhanātha and Dharmadēvi and the bronze images of Rishabhanātha, Sarvāṇa yaksha and Kūshmāṇḍidēvi are seen in the temple. A Nandi is in front of the entrance, facing west.

3:29. PERĀVŪR

The Jains call the village as Nāmapura or Nāmanagar in Sanskrit. It is situated 8 km. north of Teṇkōḍipākkam. It was a flourishing Jaina centre from the Chola period. There is a Mahāvīra temple, belonged to the Chola period (10th century A.D.). This temple has a garbhagriha, antharāḷa, mahāmaṇḍapa, mukhamaṇḍapa, balipīṭha, dharmachakkaraśtambha, and gōpura. A separate shrine for Rishabhanātha is found on the west. A kalasasthāpanamaṇḍapa of this temple is on the south-western corner of the temple. Stone images of Rishabhanātha and Mahāvīra and the bronze images of Rishabhanātha, Mahavīra, aṣhṭamaṅgala are notable ones. Mackenzie's manuscript[46] mentions this village as a Jaina village and say that it enjoyed ten to twenty kāṇia of land. This village has 25 Jaina families.

3:30. PUDUKALAṆI (Tirukkoyilur taluk)

This village is situated near Tirumaruṅkoṇḍai. A Jaina image of Pārsvanātha with serpant-hood and a triple umbrella over his head was cut on a big bolder. On the top of the hillock, there is a natural cavern with Jaina beds, which may be dated to the 7th century A.D. The image of Pārsvanātha is in the sitting dhyāna posture which is found on the north of the beds.[47]

3:31. SENDIYAMPĀKKAM

It is situated about 4 km. south of Pērapai. The temple dedicated to Pārsvanātha, belong to the 18th century A.D. The stone images of Pārsvanātha and Dharmadēvi and the bronze images of Pārsvanātha, Mahāvīra, Apaṇḍanātha, Sarvāpa. yakshaṇ and Kūshmāṇḍidēvi are in the temple. There are 10 Jaina families in the village. The headman of the Jaina family is conducting nityapūja everyday.

3:32. SINGĀṆIKUPPAM

It is situated about 17 km. north of Tindivanam and about one km. north of Dādāpuram. In recent years, the authorities of the government Museum, Madras have brought two Jaina Tirthaṅkaras datable to the Chola period from Śingāṇikuppam as Treasure Trove. It has not been included in the list of Jaina temples prepared by Mackenze. Hence, it may be suggested that Singānikuppam must have lost its Jaina possession atleast in the 18th century.

3:33. THĀYAṆŪR (Gingee taluk)

This village is situated about two km. west of Mēlmalayaṇūr. It was a flourishing Jaina centre in the Chola times. The Chola edifice is now ruined and a maṇḍapa,

naivēdyakoṭṭadi and fragmentary pillars and rafters are the only remains of the Chola period. The present structure was built in 1960. According to Mackenzie's Manuscript [48] Gunabhadrasvāmi (identified with Gunabhadrachārya) of Tirunaruṅkoṇḍai, a native of Peramāṇḍūr, left his disciple in the maṭha at Thāyaṇūr to preach Jaina philosophy to the laymen and women and went to the west (probably Sravaṇabelhola). Gāṅgēya Uḍaiyār, the native of this village fled to Uḍaiyārpāḷayam, since an order of Gingee ruler Kavarai Veṅkatapati Nayaka to kill all the Jains at the sight was promulgated. However, when situation improved, the Jains returned to the place. A Gangeya Uḍaiyar, the Jain, brought Vīrasēnāchārya to preach the Jaina philosophy. As he was the instrument for the re-establishment of Jainism, the family of Gangēya Uḍaiyar still receiving first honour, on behalf of Jaina community in Tamilnadu, from the Jaina maṭha at Mēlchittāmūr.

3:34. THORAPPĀDI (Gingee taluk)

This village is situated 15 km from Gingee on the Mēlmalayaṇūr road. There is a Jaina temple for Pushpadanda constructed during the Chola period. It has a garbhagraiha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, front maṇḍapa, mānastambha, balipīṭha and a gōpura, munikōṭṭadi, naivēdyakōṭṭadi

and kudiraikōṭṭadi. A circumbulatory passage is around the temple. A Jaina painting is found on the ceiling of the front maṇḍapa.[49] According to the Mackenzie's manuscript the temple was a third grade dēvastaṇa and had six kāṇis of dry and wet lands. Later it was seized by the rulers of Rāyasi and the East India Company.

3:36. THIRUPPĀPULIYŪR (Cuddalore)

It is a part of Cuddalore town. Jainism flourished here from the 5th century A.D. A Sanskrit work, Lōgavibhāga was translated here in 458 A.D. by Sarvanandi.[50] At the time of Pallava king Mahēndravarman I, Appar was the religious head and functioning in the name of Dharmasēṇar in the monastry at Tiruppāpuliyūr.[51] Later, he was converted to Saivism by the long prayers of his sister Tilakavati. Then, Appar converted Mahendravarman I from Jainism to Saiva fold.[52] The converted Mahēndravarman I destroyed the Jaina palli and ascetic resorts and constructed a temple for Śiva known as Guṇabharīchchuram at Tiruvadigai.[53] A temple of Digambara and Svedāmbara sects are constructed here. The families of both sects are living around this temple in recent years.

3:36. THYĀGADURGAM (Kallakurichi taluk)

This village is situated 23 km. west of Uḷundūrpēṭṭai, on the Salem road. A natural cavern on the hillock with Jaina images, which was later converted into Malaiyaman temple. The stone images of Mahāvīra and Dharmadēvi of the 7th century A.D. are found here. Both are worshipped as Hindu deities. Dharmadēvi has been countered as Malayaman by the Hindus and Mahāvīra as rishi. It is an example, to the conversion of Jaina temples to the Hindu fold as pointed out by Mackenzie.[54]

:37.TIRUNARUṄKOṆḌAI (Tirukkōyilūr taluk)

Tirunaruṅkoṇḍai is situated 22 km. from Ulundurpet on the Tirukkoyilur road. Jains call this village as Ganagavēnugiri.[55] It seems that Tirunaruṅkoṇḍai was a Jaina centre from the beginning of the Christian era. About ½ km west of the village is a small hillock, in which found 13 beds in a large cavern. The beds are well smoothened with a raised pillow loft on one side. Since, similar caves found in Ānaimalai, Tirupparaṅkunram and Sittaṉṉavāsal were dated about 1st century B.C.[56] These beds could also be dated to that period. Black and Red ware sherds are also found in the fields nearby the cave, which go to proove the suggestion made by us.

The Appāṇḍainātha temple complex has three shrines: (a) Appāṇḍainātha (b) Chandranātha and (c) Dharmadēvi. Appāṇḍainātha shrine is situated on the top of a small hillock. The image of Pārsvanātha, locally named as Appāṇḍainātha, found on the west of a big rock. It could have been sculptured around 8th century A.D. Later, during the Chola period, a vimāṇa was constructed. The deity was known by the name pariyapāliyil ālvār in 997 A.D. This temple was known as mēlir ppaḷḷi in 1031 A.D.[58] The Chandranātha temple is situated on the south of the Appāṇḍainātha temple. It was a structural temple with a square garbhagriha and ardhamaṇḍapa The image of Tīrthaṅkara was made out of stucco. It was known, in the 9th century A.D., as chaturmukhatirukkoyil[59] of Kīlaippaḷḷi. The shrine for Dharmadēvi is located on the west of Appāṇḍainātha shrine. It has an apsidal shrine with a small antarāla. It could be assigned to the 8th-9th centuries A.D. An inscription of Kaḷugumalai,[60] datable to the 8th century A.D. mentions Kapakavīra Aḍigaḷ, hailed from Tirunaruṅkoṇḍai. In the 9th century A.D. a maṇḍapa and chaturmukha tirukkōyil were constructed. Several donations were made to these temples by the Chola, Pandya and Vijaya-nagara rulers.[61]

There, seems to have been a set back in the last phase of the Chola period. An inscription[62] of the 13th century A.D. declaring the Saiva doctrine as supreme and that all the actions originate from Siva was engraved on the walls of the Appāṇḍainātha temple. Probably, at this time, the Jaina temple was in the possession of the Hindu people. From the Mackenzie's Manuscript[63] one may understand that the Chola king fought and killed a Jaina king, Veñjimaṇ of Veñjamarkūḍal (Vikuradhamarpuram) and drove the Jains out of the place during the 13th century A.D.

The activities of the Jains were more during the Vijayanagara rule. Gupabhadrāchārya[64] a great Sanskrit scholar and the founder of the Vīrasaṅga lived in this place. The completion of the gōpura[65] to the temple complex was the work of Paramajipadēva Jīyar of the 16th century A.D. The village has about 60 Jaina families.

3:36. TIRUNĀTHARKUṆṆU (Gingee taluk)

Tirunātharkuṇṇu is situated about a kilometre north of Gingee. On the top of the hillock, there are two inscriptions, datable to the 4th century A.D. and 10th century A.D. are found. The inscription[66] of the 4th century A.D. mentions the fasting of Chandranandi Āsirikar for 57 days. Another

inscription[67] dated to the 10th century A.D. states the fasting of Ilaya Bhaṭṭārar for 30 days. The smoothened surfaces on the same hillock, probably, indicate the residence of the Jaina monks. On the eastern side of the hillock, the images are of twentyfour Jaina Tirthaṅkaras in dhyāna posture. On the northern side, there is a broken Tirthaṅkara in the dhyāna posture, flanked by two chauri bearers. The pillar motifs are seen on either side. These sculptures may belong to the 10th century A.D.

3:39.TIRUVADIGAI (Panruti taluk)

Tiruvadigai was a popular Jaina centre in the 8th century A.D. During the Pallava period, Appar was converted to Saivism from Jainism by the prayers of his sister Tilakavati at Tiruvatigai.[68] A Jaina temple could have existed there but there is no trace of it now. However the Jaina images of Mallināṭha Tirthaṅkara and Kubera Yaksha, datable to the 8th century A.D. are found here. The images,found at Tiruvadigai indicate the activities of the Jains during 8th century A.D. During the time of Mahendravarman I, a Kāḍava ruler demolished amapapalli and pāli at Pāṭalīputra (Tiruppāpuliyūr part of Cuddalore)and built a temple for Siva known as Gunabharavīchcharam. There are two Jaina images

identifiable with Mahāvīra are found in the same village. During the 14th century A.D. a boundary dispute arose between Mupaiyadīsvaram Uḍaiya Nāyaṇār and Arhatdēva at Tiruvadigai, in A.D.1303 indicating the existence of the Jaina temple at Tiruvadigai.[69]

3.40. TOṆḌŪR (Gingee taluk)

The village Toṇḍūr is situated 9 km. west of Gingee to Wandawasi road. The name Toṇḍūr would mean an ancient village. It was a famous Jaina centre from the 7th century A.D. evidenced by the sculptures and Jaina bed found at mañjapāṇḍavarmalai which is situated about ½ km. south of Toṇḍūr. Three beds and a smoothened surfaces were seen in the two more places in the same hillock. The floor bed could have been used by the Jaina monks. The image of Pārsvanātha, sculptured near the beds is in the sitting dhyāna posture. Since the epigraph and the images could be of the same period, they may be dated to about the 10th century A.D. An inscription[70] dated to the 10th century A.D. refers to vaḷuvāmōḷipperumpaḷḷi, which testifies the Jaina influence in this area. From the inscription mentioned above, one may presume that about 10th century A.D. a paḷḷi namely vaḷuvāmoḷiperumpaḷḷi was in existence at Toṇḍūr. The chieftain

Vippakōvarayaṉ endowed a pallichandam in a village of Gupanerimaṅgalam alias vaḷuvamoḷi ārāvidamaṅgalam to the Jaina teacher Vachirasiṅga Iḷamperumāṉaḍigaḷ of Perumapḍūr. The interpretation of the South Indian Inscription is mistakenly done as separate hamlets. The word vilāgam is a small land. The pallivadaivāṉ vilagam and perumpalli vilagam were the two land pieces of Topḍūr.

There is another Jaina temple in the centre of the village. This temple is dedicated to Rishabhanātha. It has garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, front maṇḍapa, balipīṭha and a gōpura, whose superstructure is missing. It has a circumambulatory passage, which is encircled by a compound wall. It was renovated in 1980. According to the Mackenzie's manuscript[71] it was a flourishing Jaina temple around the 17th century A.D. and pūjās were conducted regularly. There are about 50 Jaina families in this village.

3:41. UPPUVĒLŪR (Tindivanam taluk)

It is situated about 15 km. north-east of Tindivanam. It was a flourishing Jaina centre from the Pallava times. The sculptures of Jvalāmālipi and Rishabhanātha belonging to the Pallava period are kept in the temple. The

Rishabhanātha temple must have been old but, its garbhagriha was reconstructed about 1978. There are some Chola structural remains in the temple. The alaṅkāramaṇḍapa, gōpura and the shrines of kshētrarāla belong to the Chola period. The māṇasastambha, balipīṭha and gōpura are included in the temple complex. The dharmachakara stambha is a later addition. The alaṅkaramaṇḍapa and pāṇḍugasilai maṇḍapa on the north-eastern corner of the temple were added at a later date. Vestiges of the Vijayanagara and Nayak periods are not available, some references of the Jains are found. For instance, in 1478 A.D. a Jain was ordered to be killed by the Gingee ruler Veṅkatapatināyak which however was not given effect.[72] The Jaina monk Vīrasēṇachārya, who conquered Dādāchārya at Kāñchipuram, died here, about 1678 A.D. There are about thirty Jaina families living around this temple.

3:42. ŪRUNI THĀṄGAL

Ūrunithāngal is a village situated 2 km east of Gingee in Gingee taluk. In this village, there is a place Bhaṇḍāpaṭṭi, on the hillock, which is just north of the village. There are 15 Jains beds. All are considerable in size except one which is double in size. It might be used by the chief Jaina monk. These belonging to the 6th or 7th century A.D. There are three pair of Jaina pādhas found near the beds.

343. VAḶATHI (Gingee taluk)

Vaḷathi is 13 km. north of Gingee on the Chēttupattu road. The earliest monument is found on a hillock, situated on the south of this village. Pārsvanātha, the famous Tīrthaṅkara was sculptured on a rock. He is standing in the kāyōtsarga posture. This sculpture may belong to the 9th century A.D. The temple has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, front maṇḍapa, mānāstambha, balipīṭha and gōpura. The alaṅkāramaṇḍapa is on the north-eastern corner and the naivēdya maṇḍapa and mukhamaṇḍapa is on the south-eastern corner. The circumambulatory passage is encircled by a wall. The stone image of Rishabhanātha and bronze images of Rishabhanātha, Sarasvati, Supārsvānatha, Mahāvīra etc. are notable images in this temple. A damaged 14th century A.D. inscription is noticed on the adhistāna of the temple garbhagriha. It served as a dēvasthāna, during the time of Mackenzie and having ten to twenty kāṇis of dry and wet lands.[73] The Jaina temple according to Mackenzie's Manuscript[74] was in a ruined condition.

344. VEḶḶIMĒḌUPĒṬṬAI (Tindivanam taluk)

Veḷḷimēḍupēṭṭai is about 15 km. on the Tindivanam Vandavasi road. There is a Jaina temple, datable to the 15th century A.D. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa,

front maṇḍapa, mānastambha, balipīṭha and gōpura. This temple has a stone image of Anandanātha and bronze image of Rishabhanātha. A subsidiary shrine for Dharmadēvi is located south of the mahāmaṇḍapa. It was renovated recently. A temple was reported in a ruined conditions in the days of Mackenzie.[75] According to local tradition the village had close relationship with the temple at Anandamaṅgalam. The Jaina families at Veḷḷimēḍupēṭṭai were originally inhabitants of Aṇandamaṅgalam. They moved and settled at Veḷḷimēḍupēṭṭai, during the later period. In memory of their original home, the people of Veḷḷimēdupeṭṭai used to go to Aṇandamaṅgalam to conduct pūjas.

3.5. VĒMPŪNDI

This village is about 7 km. west of Tindivanam on the Gingee road. There is a Jaina temple for Nēminātha, on the western side of the village, which may be about 200 years old. It has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, balipīṭha and a circumambulatory passage. Usually, stone images are found in the garbhagriha. But, bronze image is found as a mūlanāyaka in the garbhagriha for the worship. The bronze images of Pārsvanātha, Sarvāpayakshaṇ, Kūshmāṇḍi-dēvi and Nēminātha are in this temple. There are about 10 Jaina families in this village. This village was reported as a flourished Jaina village in the Mackenzie's manuscript.[76]

46. VĪḌŪR

Vīḍūr is situated about 16 km south of Tindivanam. It was a flourishing Jaina centre from the Chola period. There is a Jaina temple, dedicated to Rishabhanātha, which has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, front maṇḍapa, manāstambha, balipīṭha and a gōpura. The alaṅkāramaṇḍapa of this temple reflect the Chola period. A separate shrine for Śreyāmsa Tīrthaṅkara is seen on the northern side is of recent construction. A damaged pillared corridor is seen on the eastern side. 17th century paintings are noticed on the ceiling of the mukhamaṇḍapa. There are three pairs of pādhas of the Jaina monks on the south-western side of the temple. The whole structure is encircled by a compound wall. There are a number of fragmentary inscriptions found in this temple. One of the inscription mentions the name of the main deity as perumpalli āḷvār. It was known by that name in the period of Rājarāja I. According to the Mackenzie's manuscript[77] this temple was a first grade dēvaatapam, and it had lands in some villages for its maintenance. Later, this temple also met some difficulties under the rule of Rāyasi and east India Company (Kumbiniyār).

3.47. VIḶUKKAM (Gingee taluk)

Vilukkam is situated 13 km on the Tindivanam road from Gingee. The Jaina temple in the village is dedicated to Rishabhanātha. There must have been a Pallava temple since the Pallava inscription were found here. During the time of Nandivarman II, there was a palḷi known as payanandiyār palḷi,[78] at Sāttamaṅgalam. Muppāvai, the daughter of Jinaḍiyār of Viḷukkam endowed 17 kalaṉiu of gold to the payanandiyār palḷi. The fragmentary inscriptions belonging to the Chola period are found in this temple to trace back the temple to the Chola period.[79] Presently, this temple, reflects the Vijayanagara style. Separate shrines for Padmāvati and Navagriha were recently constructed in the temple complex. The stone and bronze images of Chandranātha, Bhāhubhali, Pārsvanātha and Mahavīra and a silver image of Supārsvanātha are in this temple.[80] Some palm leaves are also found in this temple. One furlong north of this village, is a pair of foot print for Guṇasāgar muni on the bed rock. He wrote commentary on Tamil grammer work Yāpparuṅkalakkārikai.[81] A damaged inscription belongs to the 13th century A.D. found engraved on the rock bed. A small maṇḍapa is also noticed here.

According to Mackenzie's manuscript[82] Viḷukkam had survived with a small area of dry and wet lands (about 5/6 kāṇi) which were taken by the Rāyasi Subha of Arcot and it was

regranted by the orders of Hyder Ali. In the days of English East India Company one kāṇi of dry and wet lands was given to the temple priest to perform the pūjās regularly. Now, this village has 50 families of Jains.

348. VIḶUPURAM

Viḷupuram, an important town in the district, is the headquarters of the Viḷupuram taluk. A ruined Jaina temple was reported by the Archaeological Survey of India,[83] some 80 years ago. In my recent survey at Viḷupuram, I could not locate it. It might have been completely demolished due to the development of the town in recent years.

349. VĪRACHŌḶAPURAM (Tirukkoyilur taluk)

This village is 15 km east of Tirukkōyilur. There is a temple for Brahmadēva, which is known as Aravaḍi Sāsta Kōil, datable to the 17th century A.D. A piḷḷaittamiḻ was composed on the village deity Ayyaṉar, which is known as Aḍamaṅkuḍi Ayyaṉār Piḷḷaittamiḻ. This village was formerly called Aḍamaṅkuḍi and seems to have been a Jaina village during the time of Mackenzie.[84]

:50. VĪRANĀMŪR (Gingee taluk)

This village is situated 17 km. north-east of Gingee. The Rishabhanātha temple,found here has a garbhagriha, ardhamaṇḍapa, mahāmaṇḍapa, mukhamaṇḍapa, mānastambha, balipītha and gōpura. The kalasāsthānamaṇḍapa and naivēdhya maṇḍapa are on the south-eastern corner. Shrines for Jvālamālini, Dharmadēvi and Padmāvati are seen on the eastern side. A sculpture of the Rishabhanātha is installed on the north-eastern side. A circumambulatory passage is encircled by a compound wall. On the stylistic grounds, the temple may be assigned to the 14th century A.D. The Rishabhanātha temple could be the one,mentioned by Mackenzie.

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6. ARE., 1910-11, p.7.
7. P.B.Desai, Jainism in South India and Some Jaina Epigraphs, p.36.
8. ARE., 430 of 1922-23.
9. ARE., 431 of 1922-23.
10. E.I., Vol.XXIX, p.199, see also ARE., 251 of 1936-37.
11. ARE., 252 of 1939-40.
12. ARE., 1936-37, pt.II, pp.60, 61.
13. ARE., 1906-07, p.6.

14. There is a tradition connected with the temple. A shepherd boy took his sheep around Siddharpārai. There was a rain at that time. He took shelter near by a banyan tree and found that there was no rain in a particular place, where a holy book was kept. The villagers were informed and they took the book to a Jain temple. As the holy book was found by the shepherd boy (Iḍaiyaṉ) near the banyan tree (ālamaram) this village was called as Iḍaiyālam.

15. ARE., 312 of 1938-39.

16. Personal interview with G.L.Amar of Bharatiya Gnanapīṭha.

17. ARE., 311 of 1938-39.

18. ARE., 100 of 1922-23

19. Jaiṉarkaḷ Varalārum Jiṉālayaṅkaḷ Arupattāṟiṉ Peyarāṭṭavaṇaiyum, MSS, D.3105.

20. Ibid.

21. R.Nagasamy, 'A Brahmi Inscription of Jambai', Indian Express, dated 6.12.1981.

22. Maṇimēkalai, 3: 28-30.

23. Ibid., 5: 17-24.

24. ARE., 449 of 1937-38.

25. Jinālayaṅkaliṉ Jābida, MMS. No.D.3002 and Drāviḍadēsattu Jinālayaṅkaḷ Virivattavagai, MMS, D.3388.

26. Ibid.

27. Jainism flourished in this centre upto 17th century A.D. The inscriptions of this temple mentions that this village was called as Kōliyapuranallūr (V.Rangachari, Topographical List of Inscriptions, Vol.No.I, p.240). Another inscription of this temple describes, that a portion of this temple was constructed by a merchant (Ibid., No.963 - see also 110 of 1887). Some lands were also gifted to this temple for the maintenance (Ibid., No.964, see also 111 of 1887) when this village was under the Jāgir of Kovalyanallūr (Koliyapuranatīūr or Koliyapūr) the Jaina temple was without any rituals (abishēka) (Jainarkaḷ Vippappam alladu Jinālaya kaifieth, MMS. No.D.3383) The Jagīrdār, Sukkimuhamad (Ibid.) gave Rs.1006 for the performance of abishēka to Chippathambi Nayiṇār and agreed to give five kāṇi of wet and dry lands. Chippathambi Nayiṇār, who deputed for the performance of the abishēka was given to construct a house to reside in this village.

28. Jainarkal Varalarum Jinālayankal Arupattārin Pevaratta-Vanaivum, MMS, D.3185.

29. SII., Vol.VII, No.828.

30. SII., Vol.VII, No.830.

31. SII., Vol.VIII, No.829.

32. ARE., 517 of 1937-38.

33. T.V.Mahalingam, Mackenzie's Manuscript, Vol.I, pp.87 & 88, Mackenzie's Manuscript also tells that there was a Tirthankara namely Nēminātha who was brought from Mylapore during the Chola period.

34. Chittāmūr Kōil Madangalin Varalāru Kaifieth MMS, No.R.1552.

35. SII., Vol.VII, No.829.

36. Jinālavangal Varalārum Jinālavangal (66) Arupattārin Pevarattavanaivum, MMS. No.D.3185.

37. Ibid.

38. V.Rangacharya, Op.cit., (South Arcot district), Vol.I, p.178, No.407 see also 356 of 1909.

39. ARE., 446 of 1937-38.

40. ARE., 1937-38, pt.III, pp.88 and 89.

41. ARE., 302 of 1939-40.

42. ARE., 302 of 1939-40 and R.Champakalakshmi, Op.cit., p.182.

43. SII., Vol.VII, No.847.

44. SII., Vol.VII, No.846.

45. IAR., 1983-84, p.157.

46. Jaina ūrkaliṉ (Jābida) Aṭṭavaṇai, MMS, No.R.344, Jainarkal Varalarum Jinālayangal Arupattāriṉ Peyarattavaṇaivam, MMS. No.D.3185.

47. ARE., 1939-40, p.182.

48. Jainamuṉīsvarar Sandadi Vivaram, MMS. No.D.3382.

49. Jainarkal Varalāṟum Jiṉalayangal arupattāriṉ Peyarattavaṇaivam, MMS, No.D.3185.

50. K.V.Raman, Thollival Āyuvukal., p.121, also MAR, 1909-10, p.45.

51. Pēriyapurāṇam, 5:21: 38 & 39.

52. Ibid., 5:21: 145 & 146.

53. Ibid.

54. T.V. Mahalingam, Op.cit., No.14, Sect. 7.

55. Ibid.

56. T.Ganesan, 'Jaina Vestiges at Tirunaruṅkoṇḍai' Y.Krishna (Ed.) Essays in Indian History and Culture, pp.148-150.

57. SII., Vol.VII, No.1015.

58. SII., Vol.VII, No.1013.

59. ARE., 306 of 1939-40.

60. SII., Vol.VII, No.317.

61. ARE., 308 of 1939-40.

62. ARE., 305 of 1939-40.

63. Kūḍalūr Dēvastāna Varalāru, MMS. M.71, D.2844.

64. ARE., 302 and 303 of 1939-40.

65. ARE., 315 of 1939-40.

66. SII., Vol.XVII, No.262.

67. SII., Vol.XVII, No.261.

68. Pārivanurāṇam, 5: 21: 64-80.

69. Mailai Seeni Venkatasamy, Samaṇamum Thamilum, p.115. See also ARE., 416 of 1921-22, p.105.

70. SII., Vol.XIX, No.80.

71. Jinālayaṅgaḷ Jābida, MMS. No.D.3302 and Drāvidadēsattu Jñālayaṅgaḷiṉ Yirivattavaṇai, MMS. No.D.3388.

72. Jaiṇamārkka Yirōdi maṇṇar Varalāṟu, MMS, No.R.1548.

73. Jainarkaḷ Varalārum, Jinālayaṅgaḷ Aṟunattāriṉ evarattavaṇaivum, MMS. No.D. 3185.

74. Jinālayaṅgaḷiṉ jābida, MMS. No.D.3002.

75. Ibid.

76. Jaina ūrkaḷiṉ (Jābida) Attavaṇai, MMS. No. R.344.

77. Jaiṇarkaḷ Varalāṟum Jñālayaṅkaḷ Aṟunattāriṉ Pevarattavaṇaivum, MMS. No.D.3185.

78. ARE., 220 of 1968-69.

79. C.Sivaramamurthy, Panorama of Jaina Art, p.71, pl.97.

80. The palm leaf manuscripts of Sripurāṇam, Chandrachootamani Sribālacharidam, Mahāpurāṇam Dhanyakumārar Charitam, Gōmadasāram etc. are in this temple.

81. C.Balasubramanyan, Thamil Ilakkiya Varalāṟu, p.152 and Mu. Arunachalam, Thamil Ilakkiya Varalāṟu, p.244.

82. Jaiṉārkal Varalāṟum Jinālayaṅkal Arupattāriṉ Peyarattavaṇaiyum, MMS. No.D.3185.

83. V.Rengachari, Op.cit., Vol.I, p.249.

84. Jaiṇa Ūrkaliṉ (Jābida) Aṭṭavaṇai, MMS., No.R.344.

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C_H_A_P_T_E_R - IV

ARCHITECTURE

4:0: GENERAL OBSERVATIONS

The beginnings of architecture in India could be traced in the Harappan period. The great bath and the adjoining structures are considered by archaeologists as the first religious edifice. However, from the advent of the Jainism in the 6th century B.C. no edifice identifiable to that remote period is found. Though, rock-cut temples of the Mauryan period are found in North India, similar architecture in rock starts very late in South India.

It has already been mentioned that in the Tamil country, the relics of the Jains are found from the 2nd century B.C. In several places, in the natural caverns, are found, shallow-cut beds, probably used by the monks. These beds are sometimes granted by the local kings and merchants. The Tamil-Brahmi inscriptions of second to first century B.C. characters are engraved near the beds. These can be noticed at places like Māṅgulam (Madurai district), Sittaṉṉavāsal (Pudukkottai district), Jambai etc. The place is mentioned in Sittaṉṉavāsal and Pugalur as aḍiṭṭāṉam.[1]

The meaning of the word is however not clear. Since, the inscription was engraved on the side of a bed, the word adiṭṭānam on circumstantial evidence could mean a bed.[2] The word pāḷi is refered to in the Tamil-Brahmi inscription of Jambai.[3] The words paḷi and adiṭṭānam could refer to a resting place of monks. According to some scholars, these places are associated with the Jains. Others would attribute these places to Buddhists. However it is possible that some of the beds were frequented by the Jains and a few others were used by the Buddhists. On the basis of the inscriptional evidence available at Pugaḷūr and Vikkiramaṅgalam, we may suggest that they were occupied by the Jains.[4] The pāḷi could mean a scooped out pit. K.G.Krishnan[5] considers, that the word pāḷi, was a shallow pit or bed which was later changed to paḷḷi. It is possible that the ḷ was of mistakenly changed to ḷa to refer pāḷi by the later scribes. This mistaken form was used in other inscriptions also. An inscription of Tirunaruṅkoṇḍai[6] mentions the Pārsvanātha, the rock cut sculpture as periyapāḷiyil āḷvār. Periyapurāṇam[7] also says that the pāḷi is a residential place of the Jaina monks (amaṇar). Though, these shallow beds could not be treated as a feature of early architecture, however, they

may be taken as early relics of the Jains.

The post-Sangam works of Silappadikāram and Maṇimēkalai refer to some edifices as belonging to Jains. Silappadikāram[8] refers to nikkandakkōṭṭam, a temple at Kāverippūmpaṭṭinam, where Mālati, worshipped. U.Vē. Swaminathayyar,[9] the editor of the work, considers nikkandakkōṭṭam as a Jaina temple. Nikkanda was a name for Tīrthaṅkara.[10] However, the features of the Jaina temples are not known.

Silappadikāram[11] again refers to another place, known as arukatānam, where Kaundi Aḍigaḷ stayed. This place is said to have been frequented by Jaina monks, well versed in the five fold doctrines of the Jains.[12] Maṇimēkalai[13] refers to arātaṇam at Kāveripūmpaṭṭinam, where the ascetics lived with water pots and sticks. Both arukatānam and arātānam could refer to the places of stay of the Jains. The tānam is a Tamilised form of the Sanskrit sthāna, meaning a place, and ara and aruka would refer to the Jain mendicants. These two terms could means a place or a resort of the Jaina monks. However the architectural features are not available.

It is a well known fact that the Pallavas initiated the stone architecture in Tamil country. Though,brick built

temples could be placed even before the advent of the Pallavas, the rock-cut temple at Maṇḍakapaṭṭu is considered to be the earliest one in the Tamil country (6th century A.D.) The Jains of Tamil country also started to create their temples first on the rocks, following the Pallavas. The earliest Jaina edifices carved in stone are found in Karuppaṅkuṉṟu (Chingleput district) and Chōḻavāṇḍipuram (South Arcot district), which may be dated to the 7th century A.D. on the basis of its ~~architectural~~ style. The image of Pārsvanātha at Karuppaṅkunru was carved in a rectangular niche, which were cut on the top of the hill.[14] The images of Pārśvanātha and Bhāhubli were carved on the face of the rock at Chōḻavāṇḍipuram. The image of Dharmadēvi seems to have been installed in the gap at Chōḻavāṇḍipuram. Beds for the saints are about 100 metre west of the images at Chōḻavāṇḍipuram.[15] There are two inscriptions near the images at Karuppaṅkuṉṟu and Chōḻavāṇḍipuram, which refer the place as dēvāram, may be refered to a temple. According to K.G.Krishnan,[16] dēvāram might be a private temple, particularly for the worship of the Jaina monks, who were staying, in the caves. It need not represent a private temple as suggested by K.G.Krishnan. The Jaina sculptures are found in the caves itself, near the beds or resorts of the Jaina monks for their worship at Chōḻavāṇḍipuram, Pudukalani, Toṇḍūr and Thyāgadurgam in the South Arcot district.

Whereas, in these two places, (Karuppaṉkuṉṟu and Chōlavāṇḍipuram) beds are located at a distance, from the Jaina images. Hence, dēvāram could refer to a public temple, used for worship by Jaina monks and laymen. It could refer to the earliest stage of the Jaina temple architecture.

However, it may be surmised, that Jaina temples were built in the early Pallava period. The Paḷḷaṅkōil Copper Plates refer to the grant to a Jaina temple (paḷḷi) at Tirupparuttikuṉṟam, (near Kāñchipuram). Though, the present temple at Tirupparuttikkuṉṟam could not be assigned to the early Pallava period, some architectural features datable to the early Pallava period may be noticed in several parts of the temple. The fragmentary artifacts represent the relics of the earliest Jaina temple at Tirupparuttikkuṉṟam. Though, no other surviving Pallava monuments assignable to the Jains are available, the above one could represent an earlier phase.

According to Periyapurāṇam, a Kāḍava king (identifiable with the Pallava king Mahendravarman I) built a temple at Tiruvadigai for Siva by bringing the stones used for a Jaina temple at Pāṭaliputra. If, this account of 12th century religious work is true, we may suggest that structural

temples for Jains were built even during the days of the Mahendravarman I. Unfortunately, we do not get any structural temples assignable to the early Pallavas.

At Peramaṇḍūr, the Rishabhanātha temple provides yet another evidence to the existence of structural temples of the Jains in the period of Nandivarman II Pallavamalla. The present structure was built over the stone adhiṣṭhāna, which was built around 750 A.D. The trippattatkumuda has an inscription of Nandivarman II, (750 A.D.)[17] which goes to prove that the basement belonged to the late Pallava period. The superstructure having ruined at a later time, seems to have been rebuilt during the Chola period, probably around 10th century A.D. The Dharmadēvi shrine in the Appāṇḍainātha temple at Tirunarunkoṇḍai could represent an excellent example of Pallava Jaina architecture. It is in apsidal form, with a small garbhagriha. The pillars in the front maṇḍapa are with taraṅkanōdikas, which was the Pallava motif.

During the Chola period,we can notice two stages of temple building activities. In the first stage, the additions to the existing monuments were made. Generally, these additions were in the form of a square, rectangular

structures (maṇḍapa) made to the image of Tīrthaṅkara, carved on the slope of the rock edifice. Such additions may be seen in the temples at Tirunaruṅkoṇḍai and Tirumalai.

In the second stage, new temples were built in the existing temple complexes or built afresh. In the Appāṇḍainātha temple, near Dharmadēvi shrine, a chaturmukha tirukkōil was built.[18]

New temples were planned and built in places like Mēlchittāmūr, Peramaṇḍūr, Vīḍūr and Vaḷathi. At Mēlchittāmūr, the Nēminātha shrine in the Simhapurinātha temple was constructed around 10th century A.D. Some more addition mostly maṇḍapas were made during the post Vijayanagara period. The Chandranātha temple at Peramaṇḍūr, was built around the 10th century A.D.

The characteristics of the Chola period are found in the temples belonging to the medieval period. The mānaśtambha, baliṇītha and dvajaśthambha and also the shrines of Dharmadēvi, Kshētrapāla and Brahmadēva are the additional establishments in the Jaina temples. The mānaśtambhas are found in the temples of Kīḻvayalāmūr and Iḍaiyūlam in the South Arcot district. The vṛttakumuda is

the new introduction, in the place of tripaṭṭakumuda, found in the temples of Perumpugai and Vīḻūr. The pilasters have the motifs of tenon like projection seen in the temple walls. Rudrakāṇḍa, Madhyasra and Saumya are the types of the pillars, found in this period. The Pandusilai maṇḍapa is also a new introduction, found in the Rishabhanātha temple at Peramaṇḍūr.

The Jaina temple activities are limited during Vijayanagara period. The temples of Kaṇṇalam and Viḻukkam belong to the same period. During the post Vijayanagara period, the temple activities are more. The additional structures like maṇḍapas were being constructed. The alaṅkāramaṇḍapa, outer maṇḍapa, and the shrines of Padmavati, Jvālāmāliṇi, Śarasvati and Gaṇādhara are introduced during this period. The subsidiary shrines for Padmāvati are found at Mēlchittāmūr (Simhapurinātha temple) Vīraṇāmūr and Ālagirāmam. The shrines for Jvālāmāliṇi are found at Mēlchittāmūr and Vīrāṇamūr. The shrines for Gaṇādhara and Śarasvati are found in the Śimhapurinātha temple at Mēlchittāmūr. The pāṇḍugaśilaimaṇḍapa of the Simhapurinātha temple at Mēlchittāmūr has misra type pillars.

The subsidiary shrines for Navagraha is a new addition found in the temples of Mēlchittāmūr (Simhapurinātha) Vilukkam and Kallapuliyūr. The new addition of Bhāhubali is found in the temples of Mēlchittāmūr (Simhapurinātha). The temple of Tiruppāpuliyur is in the vesara style with miniature sikharas. It has a garbhagriha and a common mandapa for other two shrines. The introduction of Ganesa image is a new idea found in this temple.

4:1: PLAN OF TEMPLES

In general, the plan of a Jaina temple is similar to a Hindu temple. The temple complexes are usually of moderate in size, following the usual alignment of a Hindu temple. They have a small garbhagriha and ardhamandapa preceeded by sometimes with a mahāmandapa and mukhamandapa. In front of these, the mānastambha, balipītha and dvajastambha are constructed. Sometimes a small gōpura is added in to the front entrance. All these, usually placed on an axial line. In some temples, a pillared porch is added in front of the mukhamandapa or sometimes to mahāmandapa. The subsidiary shrine of Dharmadēvi is placed usually facing south to the mahāmandapa or mukhamandapa. The shrine of Kshētrapāla, who is considered to be a guardian deity of the temple is on the north-east of the main shrine. The alankāramandapa

of the temple is usually located on the north-eastern side. The kalasasthāpanamandapa is another addition, found in some temples. The pāṇḍugasillaimandapa is on the north-eastern side, in some temples. It is located in other temples on the south-eastern side. A flower garden is sometimes added to the temple and is situated usually on the northern side. The munikōttaḍi, which serves as a place of residence for the Jaina monks and naivēdyakkoṭṭaḍi, which serves in the temple as a kitchen or maḍapalli of a Hindu temple are situated usually on the north-eastern corner of the temple. A separate shrine for Padmavati and a shrine for Navagriha are on the north-eastern side. The entire temple premise is encircled by an outer prakāra wall.

4:1:1. GARBHAGRIHA

The garbhagriha (sanctum sanctorum), considered as the womb of a temple[19] is the central and the most sacred part of a temple, where the image of the presiding deity is installed. The presiding deity, usually of stone, is known as mūlanāyaka.[20] In modern practice, the mūlanāyaka is getting secondary importance, during pūja, where as, the bronze images kept in the mahāmaṇḍapa, receives primary importance. Generally, the garbhagrihas are square in plan. In the temples at Mēlchittāmūr (Simhapurinātha temple,) (Fig.No.16)

Toṇḍūr (Fig.27) and Vēmpūṇḍi (Fig.23), the garbhagriha is rectangular in plan. The images of Tīrthaṅkaras sculptured on the rock face were later converted into garbhagriha and temple structures were built. On the outer side of the garbhagriha wall are sometimes found shallow niches and in others no niches are provided. In the early examples like Chandranātha shrine in the Appāṇḍainātha temple at Tirunaruṅkoṇḍai a niche is provided on the back side (west), which has an image of Pārśvanātha.

The garbhagrihas, in the Jaina temples at Peramaṇḍur (Rishabhanātha temple(Fig.1) and Tirunaruṅkoṇḍai (Chandranātha and Dharmadēvi shrines) (Fig.2) belong to the Pallava period.Temples at Pērāvūr (Fig.3), Iḍaiyālam (Fig.4), Peramaṇḍūr (Chandranātha temple) (Fig.5), Vaḷathi (Fig.6), Mēlmalayaṇūr (Fig.7), Kīḻvayalāmūr (Fig.8), Mēlathipākkam (Fig.9), Kaḷḷapuliyūr (Fig.10), Vīḍūr (Fig.11), Agalūr (Fig.12), Kaḷḷakoḷattūr (Fig.13), Vīraṇāmūr (Fig.14), Thorappāḍi (Fig.15), Mēlchittāmūr (Nēminātha shrine)(Fig.16), and Iḍamaṅgalam (Fig.17) belong to the Chola period. Temples of Viḷukkam (Fig.18), Kaṇṇalam (Fig.19) belong to the Vijayanagara (Malainatha temple) period. Ālagirāmam (Fig.20), Mēlchittāmūr (Fig.20) and Pērapai (Fig.21) are of the Nayak period. The temples, those at Ethānemali (Fig.22), Vēmpūṇḍi (Fig.23), Thāyaṇūr (Fig.24)

Neḍimōḷiyaṇūr (Fig.25), Seṇḍiyampākkam (Fig.26), and Tōṇḍūr (Fig.27) belong to the modern period. The temples of Tirunaruṅkoṇḍai (Appandainātha shrine) (Fig.2), Melchittāmūr (Malainātha temple) (Fig.28) and Uppuvēlūr (Fig.29) have maṇḍapas which serve as garbhagriha.

4:1:2. ARDHAMAṆḌAPA

The ardhamaṇḍapa is a small passage connecting the garbhagṛiha with the mahāmaṇḍapa. Literally, ardhamaṇḍapa would mean a half maṇḍapa (ardha-half). Almost all the early temples have the ardhamaṇḍapa. Usually, the breadth of ardhamaṇḍapa is equal to the garbhagṛiha. In some temples like at Vaḷathi, the ardhamaṇḍapa is less than the breadth of garbhagriha. In the late 17th century structure of Simhapurinātha temple at Mēlchittāmūr, the ardhamaṇḍapa is a large maṇḍapa with four pillars. Pillars are generally absent in all the ardhamaṇḍapa of the Jaina temples. No niches are provided in the ardhamaṇḍapa. The ardhamaṇḍapa in the temples at Peramaṇḍūr (both temples), Iḍaiyālam, Mēlmalayaṇūr, Mēlathipākkam, Vīḍūr, Kaḷḷapuliyūr, Kaḷḷakoḷattūr, Thorappāḍi, Vīraṇāmūr, Tirunaruṅkoṇḍai and Mēlchittāmūr (Nēminātha shrine) and Agalūr may be dated to the Chola period. The temples, those at Viḷukkam, and

Kappalam belong to the Vijayanagara period and the temples at Ālagirāmam and Mēlchittāmūr (Śimhapurinātha temple) belong to the Nāyak period. The temples at Seṉḍiyampākkam, Toṇḍūr, Pēruvūr, Neḍimōliyaṉūr and Vēmpūṇḍi have the ardhamaṇḍapas, belonging to the modern period.

4:1:3. MAHĀMAṆḌAPA

Mahāmaṇḍapa is situated in the front of the ardhamaṇḍapa. It is a large maṇḍapa in the whole temple complex. The sides of the maṇḍapa are closed with walls. Most of the maṇḍapas are square in plan. The entrance to the mahāmaṇḍapa was normally through the mukhamaṇḍapa. Side entrance to the mahāmaṇḍapa provided on the southern side of the Rishabhanātha temple at Peramaṇḍūr. The temples of Viḷukkam, Kīḻvēyalāmūr have stone window on the side walls. The mahāmaṇḍapa at Iḍaiyālam, Agalūr, Peramaṇḍūr (both temples), Melchittāmūr (Nēminātha shrine), Vaḷathi, Pēravūr, Thorappāḍi, Vīrapamūr, Kaḷḷapuliyūr, Iḷamaṅgalam, Vīḍūr, Mēlathiruvākkam and Mēlmalayapūr may be assigned to the Chola period. The mahāmaṇḍapa of Viḷukkam and Kaṇṇalam are of the Vijayanagara period. The mahāmaṇḍapas at Ālagirāmam and Mēlchittāmūr (Simhapurinātha temple) belong to the Nāyak period. The mahāmaṇḍapa of Pērapai, Neḍimōliyaṉūr,

Ethānemili, Vēmpūṇḍi, Kaḷḷakolattūr, Thāyanūr and Seṇḍiyampākkam may be assigned to the modern period. Usually, the bronze images are kept in the mahāmaṇḍapas. The mahāmaṇḍapa of the Rishabhanātha temple at Peramaṇḍūr has a side entrance on the southern side, which leads to the portico in the front.

4:1:4. MUKHAMAṆḌAPA

The mukhamaṇḍapa is situated in front of the mahāmaṇḍapa. Usually, they are rectangular in shape and smaller than the mahāmaṇḍapa. It is generally open in the front side. It has series of pillars. The front side of the mukhamaṇḍapa is open to in all the temples. The floor level of the mukhamaṇḍapa is equal to the height of mahāmaṇḍapa. The northern side of the mukhamaṇḍapa in temples at Mēlchittāmūr (Simhapurinātha temple) Kaḷḷapuliyūr and Pērapai opens into a small shrine for Dharmadēvi. The mukhamaṇḍapa of the temple at Vīḍūr has a series of late Nāyak painting on the ceiling, describing the story of Rishabhanātha. The mukhamaṇḍapa of Peramaṇḍūr, Iḍaiyālam, Mēlmalayanūr (Nēminātha temple), Tirunarunkoṇḍai, Iḷamangalam, Vaḷathi, Pērāvūr, Mēlmalayanūr and Kaḷḷapuliyūr seems to have been built in the Chola period. The mahāmaṇḍapa of Vilukkam and Mēlchittāmūr belong to the

Nāyak period. The mukhamaṇḍapa of Kaḷḷakolattūr, Uppuvēlūr, Ālagiramam, Thāyaṇūr, Perapai, Toṇḍūr, Ethānemili and Neḍimōḷiyaṇūr are of the modern period.

4:1:5. OUTER MAṆḌAPA (Porch)

The outer maṇḍapa (porch) is situated in front of the mukhamaṇḍapa. Sometimes, where mukhamaṇḍapa is not found, it is found in the front of the mahamaṇḍapa. It has opening on all the three sides. Since the musical recitals were conducted in the middays, it is also called saṅgitamaṇḍapa. It has a series of pillars. There is a māpaśatambha in the outer maṇḍapa of the Iḍaiyālam temple (Pl.1). The outer maṇḍapa of Thorappāḍi and Peramaṇḍūr (Rishabhanatha temple) temples have paintings on the ceiling. Outer maṇḍapas noticed at Mēlmalayaṇūr, Kaḷḷapuliyūr, Thorappāḍi, Vaḷathi, Tirunaruṅkoṇḍai, Peramaṇḍūr, Iḍaiyālam and Iḷamaṅgalam may belong to the Chola period. The outer maṇḍapa of Tirunaruṅkoṇḍai is known as tirunaḍaimāḷigai and was constructed by the chieftain Kōpperuñjiṅga, on 1233 A.D.[21] The outer maṇḍapas of Ālagirāmam and Mēlchittāmūr (Simhapurinātha temple) belong to the Nāyak period. The outer maṇḍapas of Vilukkam, Kannalam and Mēlchittāmūr (Malainātha temple and Neminātha shrine) may belong to the Vijayanagara period. The outer maṇḍapas of Toṇḍūr and Agalūr belong to the post Nāyak period.

4:1:6. MĀNAŚTHAMBHA

The mānaśthambha is a free standing monolithic pillar, found immediately after the balipīṭha in the Jaina temples. According to Anandalwar, the mānaśthambha was erected with a purpose to propagate Jainism. He compares with the Asokan pillars, which were erected to propagate the doctrines of Buddhism.[22] However, this idea has to be accepted with some reservation.

The word māna[23] in Sanskrit would means self reliance, and hence, it would represent symbolically, the self reliance. In Tamil, it is called manattūimaikambam (purification of heart) It clears māna or egoism of a man. According to M.Shanmugam Pillai[24] mānaśthambha or mānathambam attracts a person from māna (ego) like a magnet. According to Śrīpurāṇam,[25] four mānaśthambha have to be erected on the four entrance of the each enlighted world (samavasaraṇa). In the Vijayanagara paintings at Peramaṇḍūr, the mānaśthambha are painted on the ceiling.

A mānaśthambha is a free standing pillar, usually erected with a base. The base of the mānaśthambha at the Kīḻvayalāmūr (late Chola period) (Pl. 14) was of stone. Images of Tīrthankaras are sculptured at the bottom of the

mānastambha, whose bottom is square in shape. Over this an eight or sometimes sixteen faced kamba is raised. The square bottom is seen on the mānastambhas at Kīlvayalāmūr and Kaḷḷakoḷattūr. The mānastambha of Kīlvayalamūr, Peramaṇḍūr, Vīrapamūr, Mēlchittāmūr (Simhapurinātha temple) (Pl.3) Agalūr, Uppuvēlur, Viḷukkam, Vaḷathi, Vīḍūr and Veḷḷimēḍupēṭṭai have sixteen faced shaft. Twentyfour Tīrthaṅkaras are sculptured over the shaft of mānastambha at Iḷamaṅgalam. The pillar shaft has hiraba, palaka and vīrakaṇḍa motifs. The palaka of all mānastambhas have row of small bells hanging on the four corners. Over this, small niches with four corner pillars are carved on the four sides of the pillars. Such niches are found at Kīḷvayalāmūr, Kaḷḷapuliyūr, Vīrapāmūr, Iḍaiyālam and Mēlchittāmūr. This is surmounted by a śikhara and stūpi or kalasa.

The mānastambha of Kīḷvayalamūr (Pl.14) and Iḍaiyālam (Pl.1) belong to the Chola period. The mānastambha of Mēlchittāmūr (Pl.3) is dated to 1578 A.D.[26] Kaḷḷapuliyūr and Vaḷathi have mānastambhas, which may belong to the Nāyak period. The mānastambhas of Pērāvūr Peramaṇḍūr, Agalūr, Vīrapāmūr, Kaḷḷakolattūr, Veḷḷimēḍupēṭṭai and Uppuvēlūr belong to the 19th century A.D. and Vidūr,

Eyyal and Viḷukkam belong to the 20th century. The mānaśthambha of all temples except Iḍaiyāḷam are in front of the outer maṇḍapa. The mānaśthambha of Iḍaiyāḷam is in the outer maṇḍapa.

The mānaśthamba of Iḍaiyāḷam belongs to the 12th century A.D. It is about 15 feet in height. The name Appāṇḍainātha in modern characters is engraved on the pīṭha, which could have been engraved at a late date. The mānaśthambha was older than the inscription since the architectural features of the mānaśthambha are of early in date and may be assigned to the Chola period.

In the paintings of Vijayanagara period, mānaśthambha is also depicted. Three mānaśthambhas are painted on the ceiling of saṅgītha maṇḍapa in the Rishabhanātha temple at Peramaṇḍūr. Two flags are depicted on the top of the mānaśtambha, which may reflect the northern tradition. From this, we may suggest that the tradition practiced in north India was adopted in the Vijayanagara period.

4:1:7. BALIPĪTHA

The balipīṭha is a big round shaped offering stone, found in the prākāra near the entrance and facing to the garbhagṛiha. It is also called valibalikallu by the Jains. The balipīṭha of Uppuvēlūr and Agalūr have svastika marks on the top. The balipīṭhas, found at ., Tirunaruṅkoṇḍai, Iḍaiyālam, Peramaṇḍūr, Vaḷathi, Pērāvūr, Vīrapāmūr, Kaḷḷapuliyūr, Iḷamaṅgalam, Vīḍūr, Kaḷḷakoḷattūr, Viḷukkam, Uppuvēlūr, Mēlchittāmūr, Ālagirāmam, Toṇḍūr and Seṇḍiyampākkam have circular top on an octogonal base. It ends in a flat surface at the top.

The balipīṭhas, the Appāṇḍainātha temple at Tirunaruṅkoṇḍai and Nēminātha shrine of the Simhapurinātha temple at Mēlchittamūr seem to have been installed in the Chola period. The balipīṭha of the temples at Iḍaiyālam, Peramaṇḍūr Vaḷathi and Mēlchittāmūr may be assigned to the Nāyak period. According to the Jaina mythology, balipīṭha is the representation of the world, which is governed by the dasadikpālas, guarding on all the ten directions. They are Indra (guardian deity of the east), Agṇi (south-east), Yama (south), Nairita (south-west), Varuṇa (west), Vāyu (north-west), Kubēra (north), Īsāṇ (north-west), Dharanēndra (upper world) and Sōmaṇ (lower world).

4:1:8. DVAJAŚTHAMBHA

The dvajaśthambha (flag staff) is one of the important feature of the Jaina temple. It is placed immediately in front of the main entrance. The dvajaśthambha of Mēlchittāmūr has a figure of Sarvāpayakshaṇ is unique among Jain temples. The wooden core of the dvajaśthambhas, at Tirunaruṅkoṇḍai and Mēlchittāmur (Pl.3) were shielded with a copper plate. The flag staff of Peramaṇḍūr (Chandranātha temple) is made of wood.

4:1:9. GŌPURA

The gōpura is the imposing structure built at the entrance of a temple. Most of the Jaina temples have a gōpura. In many gōpuras, the superstructure do not exist. It stops with a flat roof and they were known as mōṭṭaigōpuram. A gōpura is technically called śribhōga, when śikha is like a śāla.[27] Some of the gōpuras in the Jaina temples are later ones. In general, the gōpura is divided into six parts as follows : adhiṣṭāṇa (including upapīṭha), pādha, prastara, gala, śikhara and kalasa.

The five tala gōpura of the Rishabhanātha temple at Peramaṇḍūr may be dated to the 12th century A.D. The gōpuras at Pērāvūr (Pl.2), Tirunaruṅkoṇḍai and Vaḷathi, Iḷaiyālam (Pl.4) may have been built in the 13th century A.D. Among them, the gōpura at Tirunaruṅkoṇḍai and Pērāvūr have five talas. The four tala gōpura of the Malainātha temple at Mēlchittāmūr was built in the 14th century A.D. The gōpura of Viḷukkam, a 15th century work has six talas. The gōpura at Mēlchittāmūr (Simhapurinātha temple(Pl.3) built in 16th century A.D. has eight talas. The superstructure of the gōpuras in the temples at Agalūr, Kaḷḷapuliyūr, Vīraṇāmūr, Thorappāḍi, Mēlathipākkam, Iḷamaṅgalam (Fig.30) Uppuvēlūr, Thāyapūr and Mēlmalayapūr are missing and stands as mottaigōpurams.

Each tala in the gōpura has four miniature karṇakūḍus on the four corners with four mukhasālas on the four cardinal directions. In the gōpuras of Peramaṇḍūr (Rishabhanātha temple), Iḷaiyālam (Pl.4) Tirunaruṅkoṇḍai and Mēlchittāmūr, an additional mukhasāla of smaller size was provided in between the central mukhasāla and the corner karnakūḍus in the first tala. The provision of the additional mukhasālas, a miniasute mukhasāla was to increase the length of the talas. The aḻārai, another member,used to increase the length of the tala, was provided in between the mukhasāla

and the miniature mukhasālas and karṇakūḍus. In some gōpuras all the motifs of the first taḷa are repeated in the other taḷas. In the second and third taḷas of the gōpuras at Peramaṇḍur and Tirunaruṅkoṇḍai all the motifs like miniature sālas, mukhasālas, ahāraīs and karṇakūḍus are repeated. The second and third taḷas of the gōpura at the Pērāvūr, the ahāraīs are flanked by mukhasālas and karṇakūḍus. In the Iḍaiyālam and Vaḷathi temples, mukhasāla is flanked by karṇakūḍus. In the fifth and sixth taḷas of the gōpura at Mēlchittāmūr, the mukhasālas, miniature sālas and karṇakūḍus are reproduced. The superstructure of the gōpuras are decorated with figures of Tīrthaṅkaras, Yakshas and Yakshis. The mukhasālas are generally provided with a nāsika. The mukhasāla nāsikas are found in the first taḷa of the gōpuras of the Peramaṇḍūr, Iḍaiyālam and Tirunaruṅkoṇḍai temples. The upper most taḷa of the Peramaṇḍur, Vaḷathi and Pērāvūr temples have ḍvārapālakas on both the sides. The miniature sālas in the first taḷa of the Iḍaiyālam and Pērāvūr temples have Tīrthaṅkaras in a seated posture. The mukhasālas and karṇakūḍus, in the first three taḷas at Tirunaruṅkoṇḍai have standing Tīrthaṇkaras in the kāyōtsarga posture. The mukhasālas, karṇakūḍus and ahāraīs ahd miniature mukhasālas of the Tirunaruṅkoṇḍai temple and

also mukhasāla of the second tala of Iḍaiyālam temple have standing Tīrthaṅkaras. The gōpura of Pērāvūr temple has the images of Brahmadēva and Dharmadēvi on the northern side and on the southern side of the kar akūḍus has the images of the Tīrthaṅkaras.

The sikharas of the gōpuras are in the śāla shaped and kalasas are provided at the top. The sikhara at Iḍaiyālam has three kalasas. Peramaṇḍūr, Pērāvūr, Tirunaruṅkoṇḍai and Vaḷathi have five kalasas and Mēlchittāmūr (Simhapurinātha temple) has seven kalasas. Usually kalasas were made of brass. The kalasa at Vaḷathi was made of stucco.

4:1:10. SUBSIDIARY SHRINES

Subsidiary shrines were included in the Jaina temple complex. These shrines are dedicated to Tīrthaṅkaras, Dharmadēvi, Padmāvati, Jvālamālipi, Śarasvati, Kshētrapāla, Bhāhuali, Dharanendra andBrahmadēva The shrines of Dharmadēvi is found in the temples at Mēlchittāmūr (Simhapurinātha temple), Viḷukkam, Mēlchittāmūr and Kaḷḷakoḷattūr. The shrines in all these places usually faces south. At Peramaṇḍūr (Rishabhanātha temple) (Pl.5) and Veḷḷimēḍupēṭṭai, the Dharmadēvi shrine facing south and opens into the mahāmaṇḍapa. At Vīraṇamūr, the Dharmadēvi shrine faces west. Above shrines are attached to the main part of the temple.

The Padmāvati shrine of Peramaṇḍūr (Rishabhanātha temple) is in the south-east; Tirunaruṅkoṇḍai is on the south, facing east; Mēlchittāmūr (Simhapurinātha temple), is on the north-east, facing east and Vīrāṉmūr is on the eastern side, facing west of the main shrines. The Brahmadēva shrine at Iḍaiyālam is on the east, facing north; Vīrapāmūr on the east facing west and Mēlchittāmūr (Simhapurinātha temple) is on the north-eastern corner of the main shrines. The shrine for Jvalamālini at Mēlchittāmūr (Simhapurinātha temple) is on the north-eastern corner of the main shrine. At Vīrapāmūr (18th century A.D.), the shrine for Jvālamāliṇi is on the eastern side, facing west. The shrines of Gaṇadhara (17 A.D.) and Saraśvati (17 A.D.) are in the north-eastern side of the Śimhapurinātha temple at Mēlchittāmūr. The Kshētrapāla shrines at Uppuvēlūr (12 A.D.) and Peramaṇḍūr (12 A.D.) are on the eastern side near the gōpura facing west to the main shrine. At Tirunaruṅkoṇḍai, a separate image of Kshētrapāla (14th century A.D.) is on the eastern side near the entrance facing south. They are independent shrines, in the temple complex.

The temple at Pēravūr has a subsidiary shrine for Rishabhanātha on the south-west, which is about 200 years old though the image is datable to the Chola period. The temple at Vīḍūr has a subsidiary shrine on the north-east for Śreyāmsar, which is of a recent origin. Bhāhubali has a subsidiary shrine on the south-east in the Simhapurinātha temple at Mēlchittāmūr and Rishabhanātha has a subsidiary shrine on the south-east at Vīrapāmūr temple. The shrine for Nēminātha (12 A.D.) in the Simhapurinātha temple at Mēlchittāmūr is on the eastern side of the main shrine, facing south. They are separate in the temple complex.

4:1:11. PĀNDUGASILAI MANDAPA

The Pāṇḍugasilaimaṇḍapa is a special feature of the Jaina temple architecture. It is usually situated on the higher platform on the north-eastern corner of the temples. Steps are provided to reach the maṇḍapa. During the festival occasions, the main deity will be placed and abhiṣēka, performed. The paṇḍugasilaimaṇḍapas of the Rishabhanātha temple at Peramandūr, Mēlchittāmūr (Simhapurinātha temple), Ālagirāmam and Agalūr are datable to 12th, 16th, 17th, 19th centuries respectively.

In some temples, these were tastefully decorated. At Mēlchittāmūr and Ālagiramam, they were designed in the form of a chariot drawn by elephants. The maṇḍapa of Mēlchittāmūr was built of stone where as Ālagiramam maṇḍapa was built of lime, brick and morter. The maṇḍapas at Peramaṇḍūr (Rishabhanātha temple). Ālagirāmam and Agalūr have pillars in circular (rudrakāṇḍa) shape. The pillars of the pāṇḍugasilaimaṇḍapa in the Simhapurinātha temple at Mēlchittāmūr are well ornamented. It is a composite pillar with the main pillars in the madhyaśra type and the three miniature pillars are in the rudrakāṇḍa type. The miniature pillars are situated in between the maṇḍi and the vīrakaṇḍa parallel to the main pillars. The bhadrapōdikas are part of the pillar situated above the vīrakaṇḍa and below the uttara. The rafters or lūpas are reflecting the wooden models. The ceiling of the maṇḍapa has a full blown lotus and creapers. The pillars of Ālagirāmam and Agalūr are of lime and morter, where as the maṇḍapas at Peramaṇḍūr and Mēlchittāmūr are made of stone.

The roof of the pāṇḍugasilaimaṇḍapa may be called a vimāna. At Peramaṇḍūr the vimana is rectangular in shape and others are square in shape. The maṇḍapa at Peramaṇḍūr has images of four Tirthaṅkaras on the vimana, facing the four directions. Two of the images (east and west) are in

the sitting dhyāna posture and flanked by chauri bearers, and the other two Tirthaṅkaras (south and north) are standing in the kayōtsarga posture. The śikhara of the vimāna has four kūḍus on the four directions. The mahāpadma is on the top, which has three kalasas. The vimana of the pāṇḍugaśilai-maṇḍapa at Mēlchittāmūr (16th century A.D.) is circular and has an ēkatala. A octogonal śikhara with eight kūḍus are facing all eight directions. The lotus blossom is on the top, which is surrounded by a kalasa. The Ālagrāmam vimana is square and has lotus design on top, which ends in a kalasa. Recently built pāṇḍugaśilaimaṇḍapa of Agalūr is a simple one which has a flat roof on the top.

4:1:12. ALAṄKĀRA MAṆḌAPA

Several maṇḍapas are found in the Jaina temples. They were built from the days of the Chola monarchs. One such maṇḍapa is called the alaṅkāra maṇḍapa where the yakshas and yakshis are decorated on important religious events. These maṇḍapas are found at Peramaṇḍūr (Rishabharātha temple) Vīḍūr, Viḷukkam, Iḍaiyālam, Mēlchittāmūr (Simhapuri-nātha temple) (pl.12), Vaḷathi, Kaḷḷapuliyūr and Uppuvēlūr belong to the Chola period. The maṇḍapas at Mēlchittāmūr and Ālagirāmam may belong to the Nāyak period.

The alaṅkāramaṇḍapa at Kaḷḷakolattūr is of modern period. Usually, all the alaṅkāramaṇḍapas were built on a higher platform, situated on the north-eastern corner as in the case of Mēlchittāmūr and Ālagirāmam. But the maṇḍapas at Peramaṇḍūr and Agalūr are seen on the south-east and south-west direction respectively.

4:1:13. KALASĀŚTĀPANA MAṆḌAPA

Another maṇḍapa was known as kalasāśtāpaṇamaṇḍapa where usually the religious activities were being held. It was known from the Chola period and usually located in front of the temples. They are found at Peramaṇḍūr (Rishabhanātha temple), Thorppāḍi and Thāyaṇūr. The maṇḍapas that found at Pērāvūr and Vīrāpamūr are belong to the modern period.

4:1:14. MUṆIKKOṬṬAḌI

To accommodate Jaina monks, the Jaina temples had muṇikkoṭṭaḍi (residential part of the temple). This arrangement seems to have been introduced in the Jaina temples from the late Chola period. It is a small enclosure.

The muṇikkoṭṭaḍi of Tirunaruṅkoṇḍai temple belongs to the late Chola period. The muṇikkoṭṭaḍi of Vaḷathi,

Thorppāḍi and Uppuvēlūr are belonging to the Chola period. The munikoṭṭadi of Thorappāḍi is on the south-west and Iḍaiyālam and Thāyapūr are of the north-eastern side. The munikkoṭṭaḍi of Mēlchittāmūr is on the north-east and belong to the Chola period. Toṇḍūr and Vīrapaṉūr have munikkōṭṭadi belonging to the modern period.

4:1:15. PRAKĀRA AND PRAKĀRA BHITTI

Like Hindu temples, the Jaina temples also have a circumbulatory passage around the temple. It is used by the devotees to go around the temple. Almost all the temples have prākāras. The prākāra of the temples are used to house subsidiary shrines.

4:2:0. ELEVATION AND OTHER MEMBERS

The temple is symbolically represented as a human body and the descriptions of the elevation from bottom to top is known as pādhādikēsam. According to the architectural texts,[28] the elevation of a temple may be divided into six parts as follows : adhisthāna (including upapīṭha), pādha, prastara, vimāṇa, sikhara and kalasa. The upapīṭha is not a independent member and is always attached to the adhisthāna.

Though this division was prescribed for the Hindu temple, the Jaina temple builders also followed the same methods for the sack of convenience.

4:2:1. ADHISTHĀNA

The adhisthāna is the real base of a temple. It has two architectural features, upapīṭha and adhisthāna. The upapīṭha or paḍestal is the lower most member in the temple architecture. It is an additional member of the adhisthāna.[29] Though, it is the lowest member, in the calculation of the height of a temple upapīṭha was not included.[30]

4:2:1:1. UPAPĪTHA

The mouldings of the upapīṭha are composed of pāduka or upāna, jagati, kumuda, gala and prati. The upapīṭha of the temples have upāna as the bottom most moulding. Over this has the mouldings of kṣudrōpāna, mahāpadmōpāna and a kāndhāra. The upapīṭha of the Chandranātha shrine of the Appāṇḍainātha temple at Tirumarunkoṇḍai (Fig.34) may belong to the 9th century A.D. is comparable with the Olakannisvara temple at Mahabhalipuram and Chandranātha templeat Peramaṇḍūr (Fig.35), (Pl.6) (11th century A.D.) with the Sundaresvara Perumal temple at Uttaramērūr. The upapīṭha of the Perumpugai

(Fig.38) (Pl.7), Iḍaiyālam (Fig.39) and Mēlathipākkam (Fig.33) (12th century A.D.) temples have similar mouldings.

The kapōta is a top most moulding of the upapīṭha of the Chandranātha shrine of the Appāṇḍainātha temple at Tirunaruṅkoṇḍai (Fig.34). It has a series of kūḍu motifs. It serves to throw water from the base. At Peramaṇḍūr (both Chandranātha and Rishabhanātha temples), (Fig.31 and 35) Perumpugai (Fig.38) Iḍaiyālam (Fig.39) and Mēlathipākkam (Fig.33) the mahāpaṭṭi or mahāvājana are found to be a top most moulding. It is a long rectangular projected moulding which serves to take water away from falling into the base of the temple. The kāndhāra is below the kapōta in the temples at Tirunaruṅkoṇḍai, Peramāṇḍūr, Perumpugai, Kilvayalamūr and Iḍaiyālam. It is a high rectangular moulding. It serves to increase the height of upapīṭha.

4:2:1:2. ADHIṢṬĀṆA

The adhiṣṭhāna has the mouldings of upāna (pāduka) jagati, padma, kumuda, kumbha, kapota, gala (khāndhāra) antarita (kaṇḍa), kampa, ālinga, paṭṭika, prati and vājana. It is broadly classified into two as follows :
(a) pratibhandha adhiṣṭhana and (b) pādhabandha adhiṣṭhana.[31]

In the pratibhandha adhiṣṭhāna, the kumuda will be circular and prati usually accompanying the crowning member, vājapa.[32] In the padhabandha adhiṣṭhaṇa, the kumuda will be of octogonal shape.[33]

The pratibhanda adhiṣṭhaṇa is found in the temples of Vīḍūr (Fig.37) and Perumpugai (Fig.38). The pādmabanda adhiṣṭhaṇa is found in the temples at Pērāvūr (Fig.36) Peramaṇḍūr (Chandranātha (Fig.35)(Pl.6) and Rishabhanātha (Fig.31) temples), Veḷḷimēḍupēṭṭai (Fig.41) Mēlchittāmūr (Fig.42) Kaḷḷapuliyūr (Fig.32), Mēlathipākkam (Fig.33) Tirunaruṅkoṇḍai (Fig.34) and Īḍaiyālam (Fig.39). The adhiṣṭhāna of the temples of Vīrapāmur, (Fig.43), Eyyal (Fig.44) and Thāyaṇūr (Fig.45) may be classified pādabhanda adhiṣṭhāna.

The adhiṣṭhaṇas of 8th century A.D. from Peramaṇḍūr and Kaḷḷapuliyūr have upāna, jagati and tiripaṭṭakumuda, gala, kampa and vājapa. The gala is always accompanying with kampa both below and above. The 9th century adhiṣṭhaṇa at Tirunaruṅkoṇḍai (Chandranātha shrine) also has some mouldings, with paṭṭika and padmavājapa. A kaṇḍa is placed in between padma vājapa and paṭṭika, and kumuda and paṭṭika. At Mēlathipākkam (Pl.6) during 9th century A.D., the same members are repeated with the following members : (a) between jagati

and upaupāna (small member of upāna), the padma is represented (b) instead of padmavājana, the mahāvajana is represented on the top.

In the 10th century adhiṣṭhāna of Pērāvūr and Peramaṇḍūr (Chandranātha shrine), the upāna, jagaṭi and kumuda are represented with a new member, kampa, introduced between jagaṭi and kumuda. The kaṇḍa and the crowning member vājana are represented above. The adhiṣṭhāna of the Viḍūr temple, though following the same pattern, is slightly different from the other two adhiṣṭhānas. Above the jagati, padma is found with a kaṇḍa, mahāpaṭṭi and a kampa and ūrdvakumuda. The members above the ūrdvakumuda seems to have been destroyed and hence no evidence is available.

Number of mouldings of the adhiṣṭhāna of the 12th century A.D. show an increase at Perumpugai and Peramaṇḍūr. The padma, jagaṭi and kumuda are represented above the upaupāna. The kampas are introduced in between padma, jagaṭi, and kumuda. The kaṇḍa and mahāpaṭṭi are above the kumuda, which is crowned with a vājana at Perumpugai and Peramaṇḍūr. In Iḍaiyālam, the usual mouldings of upāna, jagaṭi and kumuda are crowned with a kaṇḍa, mahāpaṭṭi and a vājana. A prati is also found on the vājana at Iḍaiyālam and Peramaṇḍūr. The kampa in between upāna, jagaṭi, and kumuda

are absent in Iḍaiyālam. The sole representation of the 13th century adhisthāṇa comes from Veḷḷimēḍupeṭṭai like Perumpugai. A padma is above the upōpaṇa with jagati and tripaṭṭakumuda on the top of it. A small kampa is found in between the padma and jagati. Over the tripaṭṭa, it has a kaṇḍa kapōta and a padma and kampas are found in between.

From the available examples no representation to the 14th century adhisthāṇa was found. Probably a sort of disintegration in the Jina pantheon could be reflected from the absence of the relics of the 14th and 15th centuries A.D.

The 16th century adhisthāṇa of Mēlchittāmūr, represents a beautiful adoption of the earlier traditions. Over the upōpāṇa is a padma, a jagati and a kumuda. A kampa is between padma and jagati. The kaṇḍa found below the tripaṭṭakumuda is found above kampa. aṇḍa, paṭṭi, padma and vājaṇa, are represented above the tripaṭṭakumuda. These members are slender in nature, used to enhance the beauty of the adhisthāṇa. The later adisthāṇas from Vīraṇamūr, Eyyal and Thāyaṇūr provided some simple mouldings of adhisthāṇa. These adhisthāṇas do not have a kumuda. However Vīraṇamūr and Eyyal has a slender upāṇa and jagati over which rises a kaṇḍa and a mahāpaṭṭi. At Eyyal, above the mahāpaṭṭi raises a padma, kampa and vājaṇa. At Thāyaṇūr,

the same members are repeated with an additional paṭṭikas kaṇḍas and padma. These mouldings are probably used to increase the height of the adhiṣṭhāna.

4:2:2. PĀDHA

Pādha is the wall portion, situated between adhiṣṭhāna and prastara. It has pilasters, kumbhapañjaras and niches. Some temples have vēdi, just above the adhiṣṭhāna.

All the niches of the temple have pilasters, on both sides, which has a prastara on it. The niche on the backwall of the Chandranātha shrine in the Appāṇḍainātha temple at Tirunaruṅkoṇḍai has a figure of Pārśvanātha. The niches of the temples of Peramaṇḍūr houses the Tīrthaṅkara image. The temples of Vīḻūr, Peramaṇḍūr, Iḍaiyālam, Pēravūr, Kaḷḷakolattūr, Kaḷḷapuliyūr, Viḷukkam (Pl.8), Melathipakkam, Viraṇāmūr and Thorappāḍi (Pl.9) have niches in all three outer sides of the garbhagṛha.

The kumbhapañjara is an individual motif usually found in between the niches. It is used for the beautification of the temple walls. It is equal to the height of the pillars. The Chola temples of Vīḻūr and Mēlathipākkam (pl.6) have kumbhapañjara in between the two pilasters and winding creepers are projecting

from the mouth of kumbha. The kumbhapañjara of Vīḻūr and Melathipākkam have kumuda, padma and bell shaped floral designs on top.

Pilasters are another decorative motif. The temples of Thorappāḍi, Mēlmalayanur and Eyyal have pillar like pilasters. The kāl of the other motifs are square and in others it is mixed. They have mouldings of mālaśthāna, kumbha, laśuna, taḍi, ghaṭa, kapōta, pāli, hiraha, vṛttavētra, vīrakapōta etc. The pōdika motifs are in the tenon like projection. These motifs are also helpful to define the date of the temples.

4:2:3. PRAŚTARA

The praśtara is above the pādha and below the vimāna. It is half of the height of pādha. It has mouldings of bhūtaḻi, kapōta and prati. The āliṅga and antari are the additional mouldings.

The uttara is a lower most moulding of the praśtara. In the temples, at Peramapḍūr (Rishabhanātha temple), Tirunaruṅkopḍai (Chandranātha shrine), Vilukkam (Pl.8), Vīḻūr, Iḍaiyālam (Pl.1), Perumpugai (Pl.7), Kaḻḻapuliyūr, Thāyanūr, Kaḻḻakoḻattūr, Mēlathipākkam (Pl.6), Kilvayalāmūr,

Mēlmalayanūr (Pl.11) Pērāvūr (Pl2) Vīrapāmūr, Thorappāḍi (Pl.9) and Eyyal, the uttara is a lower most moulding. It has a vājana just above uttara. It is found in the above described temples including Kappalam, which has a vājana or uttirapaṭṭika as a lowest moulding and it is just above the pādha. The lūpas or rafters are above the uttirapaṭṭika (vājapa). The vaḷayās are the square band, runs through a hole bored in the middle of the rafters. Both rafters and valayās are built together. They are found in the prastara of the temples of Peramaṇḍūr (Rishabhanātha temple) Kīḻvayalāmūr, Thōrappāḍi, Kaḻḻapuliyūr, Iḍaiyālam, Kaḻḻakolattūr, Kappalam, Pērapai and Pērāvūr (Rishabhanātha shrine in the Mahāvīra temple). The temples of Tirunaruṅkoṇḍai (Chandranātha shrine) has bhūtamāla. It is just above the uttirapaṭṭika. The lūpa is on it. The kapōta is on lūpa, which projects out and protects the lower part by throwing the water away from the roof. The kūḍu motifs are on the kapōta. The temples of Kappalam and Eyyal do not have kūḍus on the kapōta. A small projected moulding of kampa, is on the kapōta. The khaṇḍa is over it, and the ūrdva-kampa is on the khaṇḍa. The prati is the top most moulding of the prastara. It is found in the temples of Peramaṇḍūr (Rishabhanātha temple) Kilvayalamūr, Thorappāḍi, Iḍaiyālam

Kaḷḷakōlattūr, Perumpugai, Mēlathipākkam, Vīraṇamūr, Eyyal and Pēraṇai. The temples of Pērāvūr and Kappalam have vājaṇa, a projected rectangular motifs on the ūrdvakampa with a prativājaṇa on it as a top most moulding of the prastara. The temples of Viḷukkam, Kaḷḷapuliyūr and Mēlmalayaṇūr have bhūtamāla or pratimukha with animal motifs, on it. The vājaṇa and prativājaṇa are on the pratimukha in the Mēlmalayaṇūr temple. The Rishabhanātha shrine of the Mahāvīra temple at Pērāvūr has khaṇḍa, mahāvājaṇa, and prativājaṇa above the ūrdvakampa.

4:2:4. VIMĀṆA

The vimāṇa is the superstructure over the main deity and subsidiary deities. The height of the vimāṇa is measured by the talas. The vimānas of the main and subsidiary shrines of the Peramaṇḍūr (Rishabhanātha temple) (8th century A.D.) (Pl.10) and Chandranātha temple (10th century A.D.) and Dharmadēvi shrine (12th century A.D.) of the Rishabhanātha temple), Tirunarunkoṇḍai (Pl.15) (9th century A.D.) (Aṇpāṇḍainātha and Chandranātha shrines), Mēlathipākkam (10th century A.D.) (p16), Pērāvūr (10th century A.D.), Mēlmalayaṇūr (11th century A.D.) Perumpugai (Pl.7) (11th century A.D.), Kaḷḷapuliyūr (13th century A.D.) Kīḻvayalāmūr (13th century A.D.), Thorappāḍi (13th century A.D.)

(Pl.9) Iḍaiyālam (13th century A.D.) except Brahmadēva shrine which has rectangular vimāpa, Vīrapāmūr (14th century A.D.) Viḷukkam (14th century A.D.) (Pl.8), Kaḷḷapuliyūr (14th century A.D.), Eyyal (16th A.D.) Kannalam (16th century A.D.) and Pērapai (17th century A.D.) are in square shapped plan. The vimāpa of the Dharmadēvi shrine (8th century A.D.) at Tirunaruṅkoṇḍai is circularin shape. Each taḷa of the vimāpa has four mukhasālas on the four directions and four karpakūḍus, on the four cordinal directions. The mukhasālas are always flanked by the karpakūḍus. They have ahārais in between mukhasālas and karpakūḍus. The vimāpa of the Dharmadēvi shrine of the Rishabhanātha temple at Peramaṇḍūr, Thorappāḍi, Kappalam and Pērapai are circular in plan. These vimāpas have four niches on the four cordinal directions. The vimāna of the Brahmadēva shrine of the Rishabhanātha temple at Iḍaiyālam and Rishabhanātha shrine of the Mahāvīra temple at Pērāvūr are rectangular in shape.

The mukhasālas of the first taḷa of the vimāpa have sitting Tīrthaṅkaras on four directions and each Tīrthaṅkara is flanked by the two chauri bearers in the Rishabhanātha temple at Peramaṇḍūr, Appāṇḍainātha temple at Tirunaruṅkoṇḍai and the temples at Mēlchittāmūr,

Mēlathipākkam, Perumpugai, Thorappāḍi, Pērāvūr, Iḍaiyālam and Kaḷḷakolattūr. The mukhasāla of the first tala of the vimāpa of the Kaḷḷapuliyūr temple has a standing Tīrthaṅkara in the kayōtsarga posture. The west of the vimāpa of the Rishabhanātha temple at Peramapḍūr has the images of Rishabhanātha. He is with his lāñchapa bull. Mahāvīra with his lāñchapa simha is on the north of the Mahāvira temple at Pērāvūr. Pārsvanātha with his lāñchapa, snake is on the eastern side. Rishabhanātha with the lāñchapa of bull is on the western side, in the same temple. Supārsvanātha with his lāñchapa, swastika is depicted on the northern side of the Rishabhanātha temple at Kaḷḷakolattūr. The mukhasāla of the first tala of the vimāpa of the Chandranātha temple at Eyyal, has a seated Tirthaṅkara with a snake hood over his head without lāñchapa. He may be either supārsvanātha or Pārsvanātha. Triple umbrella is over the head of all Tirthaṅkaras.

The karpakūḍu of the four corners of the first tala of the vimāpa of the Rishabhanātha temple have standing Tirthaṅkaras in the kayōtsarka posture on both sides of the karnakūḍus. They are flanked by the chauri bearers on both the sides. The Chandranātha and Appāpḍainātha shrines of the Appāpḍainātha temple at Tirunaruṅkōpḍai have a standing Tirthaṅkaras in the kayōtsarka posture. The karpakūḍus of the

Mēlathipākkam temple have standing Tīrthaṅkaras in the kayōtsarga posture. The karṇakūḍu of Iḍaiyālam temple has standing Tīrthaṅkara in the vaiśākā̃stānaka posture. The Rishabhanātha temple at Viḷukkam has standing Tīrthaṅkaras in the kayōtsarga posture on both the outer sides of the karṇakūḍus of the four cardial directions. A standing śrāvaka in the añjali posture is on the four corners of the karṇakūḍus. The karṇakūḍus of the first taḷa of the Perumpugai, Mēlmalayanūr, Thorapoāḍi, Kaḷḷakolattur, Vīraṇāmūr and Eyyal temples do not have any figures.

The akāraiś of the first taḷa of the Rishabhanātha temple at Peramaṇḍūr and the temples at Tirunarunkoṇḍai, Vīraṇamūr and Eyyal have standing Tirthaṅkaras in the kayōtsarka posture. The akārai of Perumpugai temple has sitting Tirthaṅkara in dhyāna posture. The akāraiś of the other vimāṇas do not have figures.

The miniature śālas are found in between śālas and karṇakūḍus in the Thorappāḍi temple. Gōmukha yaksha is depicted on the four directions. The temples of Tirunaruṅkoṇḍai, Thorappāḍi, Kaḷḷapuliyūr, Pērāvūr, Peramaṇḍūr, (Dharmadēvi shrine in the Rishabhanātha temple), Iḍaiyālam (Brahmadēva shrine in the Rishabhanātha temple), Kīḻvayalāmūr, and Pēraṇai have four simhas on the four cordinal directions.

The first tala of the Rishabhanātha temple including Dharmadēvi shrine at Peramāṇḍūr, Chandranātha and Appāṇḍainātha shrines at Tirunaruṅkoṇḍai, Perumpugai, Kaḷḷapuliyūr, Viḷukkam, Iḍaiyālam, Vīrapamūr and Kaḷḷakolattūr have two gaṇas in each directions.

The sālas of the second kaḷa of the vimāpa of the Chandranātha and Appāṇḍainātha shrines in the Appāṇḍainātha temple at Tirunaruṅkoṇḍai and Perumpugai temples have sitting Tirthankara in the dhyāna posture and flanked by the chauri bearers in all four directions. The aḥārais are having standing Tīrthankaras. The Mēlmalayanūr and Kaḷḷapuliyūr temples have standing Tīrthankaras in the kayōtasarga posture. The Tīrthaṅkara image on the southern side of the Kaḷḷapuliyūr is identified as Mahāvira as he has simha of the pitha. Standing Tīrthankaras are on the two outer sides of the Chandranātha and Appāṇḍainātha shrines of the Appāṇḍainātha temple at Tirunaruṅkoṇḍai. Sitting Gaṇas are on the four corners on the karnakūḍus of the Perumpugai, Melathipākkam and Kaḷḷapuliyūr temples. Other features of the second tala are plain.and do not have any figures.

Four kūḍu motifs, usually located on the four cordinal directions are noticed in the khaṇḍa part. The khaṇḍa links the upper part of the taḷa with the superstructure, the śikhara. The khaṇḍa of Kaṇṇalam temple has four kūḍu motifs with human heads on the four cordinal directions. The khaṇḍa of the Rishbhanātha temple at Peramaṇḍūr, Viḷukkam, Tirunaruṅkoṇḍai, Perumpugai, Kīḻvayalāmūr, Eyyal and Mēlathipākkam (pl.6) have small kūḍu motifs on the four cordinal directions. The khaṇḍa on the vimāṇa of Vīraṇamūr, Mēlmalayaṇūr, Iḍaiyālam and Kaḷḷakolattūr temples have lion motifs on the four cordinal directions. Four standing Vidhyādharas are on the four cordinal directions of the khaṇḍa on the vimāṇa at Tirunaruṅkoṇḍai, Thoraṇḍāḍi, Kaḷḷapuliyūr, Mēlathipākkam and Eyyal. Perumpugai temple has small khaṇḍa, it has four small kūḍus, on the four cordinal directions and four karnakūḍus on the four directions. It is plain and projecting out.

4:2:5. ŚIKHARA

The śikhara is the top most element, having the kalasa or on its top. The word śikhara[34] is derived from the word, śikha, which means the top most knot.

The śikhara of the Jaina temples at Peramaṇḍūr (Pl.10), Tirunaruṅkoṇḍai (Pl.15), Dharmadēvi shrine in the Rishabhanātha temple at Pēramaṇḍūr, Kīḻvayalāmūr, Viḻukkam, (Pl.8), Iḍaiyālam, Vīraṇamūr, Kaḻḻakoḷattūr and Eyyal have lion motifs. The śikharas of the Jaina temple at Perumpugai (Pl.7), Thoraṇāḍi (Pl.9) and Kaṇṇalam have pūraṇakumbha designs. The śikhara of the Mēlmalayanūr and Pēraṇai temples are plan. They all have circular śikhara. The śikhara of the Mahāvīra temple at Pēravūr is square and the Rishabhanātha shrine in the same temple is rectangular in shape. It has pūrṇakumbha motifs. The plain rectangular pūrṇakumbha motifs are on the śikhara of the Brahmadēva shrine in the Rishabhanātha temple at Iḍiyālam. The circular śikhara is over the apsidal Dharmadēvi shrine of the Aṟapāṇḍainātha temple at Tirunaruṅkoṇḍai.

The mahāpadma is seen on the top of all the śikhara of the temples in this district. The chandramāla is just below the mahāpadma. The kallumālai is found below the chandramāla on the śikharas of the Jaina temples. Some of the śikharas have the āmlaka motif, below the kaṭṭumālai on the śikhara, as in the case of temples at Peramaṇḍūr, Tirunaruṅkoṇḍai, Mēlathipākkam, (pl 6) Kīḻvayalāmūr, Iḍaiyālam Viḻukkam, Vīraṇāmūr, Kaḻḻakolattūr and Eyyal. The

pūrṇakumbha motifs may be seen in the temples at Perumpugai, Thorappāḍi, Pērāvūr, Iḍaiyālam, Kaḷḷapuliyūr and Kappalam. The plain śikharas are found at Tirunaruṅkoṇḍai, Mēlmalaiyanūr and Pērapai temples. The moulding of the adhōnadma, khandamāla, ūrdvapadma and thukkukōḍu are introduced one below the other. The koḍikkarukku is seen on the śikhara at Pērāvūr, Mēlmalayanūr and Iḍaiyālam (Brahmadēva shrine) temples.

4:2:6. KALASA

The kalasa is the crowning part of the vimāna, which is in the shape of pūrṇakumbha with the globular pot, crowned by a small conical vessel. Further, it is stated that it is a composition of four traditional parts - padma (full blown lotus) kumbha (pot) nāla (lotus stalk) and kumuda (lotus bud)[35] N.V.Mallaya[36] describes the view of E.B. Havell, that the kalasa represents, a lotus bud, placed above mahāpadma, is a symbol of creative element and of life itself. The kalasa of the Ādisvara temple (Rishabhanātha) at Mēlmalayanūr (Pl.11) is made of black granite like the kalasa of the shore temple at Mahabalipuram. It is in the shape of long necked vase, which is in the traditional shape of the Indian lōṭā.

The kalasa of the Chandranātha temple at Kappalam is globular. It is made of stucco with flower designs. The brass kalasas are found at the following places : The temples found at Tirunarunkoṇḍai, Peramaṇḍūr, Perumpugai, Iḍaiyālam, Vīraṇāmūr, Kaḷḷakolattūr, Viḷukkam, Kīḻvayalāmūr, Pērāvūr, Kaḷḷapuliyūr, Pērapai, Seṇḍiyampākkam, Neḍimōḻiyaṇūr, Mēlathipākkam, Veḷḷimāḍupēṭṭai, Vēmpūṇḍi, Kappalam, Eyyal and Thorappāḍi. They all in the shape of lotus bud on the vase base. It is very difficult to find out the date for the above kalasas.

4:2:7. PILLARS

Different types of pillars are found in the temple of South Arcot district, belonging to the various periods. They are called rudrakāṇḍa, brahmakāṇḍa, madhyasara, saumya etc.

The uniformly circular pillars are called rudhra-kāṇḍa.[37] The temple found at Tirunarunkoṇḍai, Peramaṇḍūr, Vīḍūr, Viḷukkam, Mēḻchittāmūr, Mēlmalayaṇūr, Kaḷḷapuliyūr and Iḷamaṅgalam

are also have circular pillars. They have simple pōdika or capital, like adhōpadma on the top. They all belong to the Chola period.

The uniformly square pillars are called brahmakāṇṭa.[38] There are four pillars found in the Dharmadēvi shrine of the Appāṇḍainātha temple complex at Tirunaruṅkoṇḍai. Both have taraṅka pōdikas, which reflect the Pallava tradition.

The pillars, which have two alternative shapes of square and octogonal, are called madhyaśra.[39] The madhyaśra pillars are found at Tirunaruṅkoṇḍai, Peramaṇḍūr (Rishabhanātha temple) Vīḍūr, Pērāvūr (Pl.2) Mēlchittāmūr, Viḷukkam, Iḍaiyālam (Pl.1) Thorappāḍi, Kaḷḷapuliyūr, Iḷamaṅgalam, Vaḷathi, Uppuvēlūr, Kaṇṇalam, Perumpugai, Kaḷḷakolattūr, Mēlathipākkam, Vīrapāmūr and Thāyaṇūr. The madhyaśra temples are having rectangular ōṇa on the base, octagonal kaṇḍa on the top, with maṇḍi and vīragaṇḍa in the square shape. The tenon like projected corbels are found in the pillars of the temples at Tirunaruṅkoṇḍai, Peramaṇḍūr, Vīḍūr, Mēlchittāmūr (Simhapurinātha temple), Iḍaiyālam, Thorppāḍi, Mēlmalayapūr, Kaḷḷavuliyūr, Iḷamaṅgalam, Vaḷathi Thāyaṇūr, Kaṇṇalam, Kaḷḷakoḷattūr and Vīrapamūr. The pillars of the Jaina temples at Peramaṇḍur, (Rishabhanātha temple),

Vīḍūr, Mēlchittāmūr (both temples), Vilukkam, Tirunaruṅkoṇḍai Melchittāmūr and Perumpugai have pushpapōdikās on the corbels. The corbels of the Kappalam and Kilvayalāmūr temples are in the adhōpadma shape.

The saumya type of the pillars have sixteen faces uniformity.[40] They are found at Thorappāḍi (Pl.9) and Iḍaiyalam. The Thorappāḍai temple have pushpapōdikas and the Iḍaiyālam temple have tenon like projection on the top of the pillars. These pillars are found only after the Chola period. The temples of Chandranātha temple at Peramandūr have rectangular shaped stone pillars belonging to the Chola period. They do not have pillar capitals.

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However, R.Champakalakshmi has pointed out in her thesis (Jainism in South India, p.136), that there is a tradition current in that place, which says that Narasimhavarman II alias Rājasimha was the builder of the Tirupparuttikunram temple around 8th century A.D. See also T.N.Ramachandran, Tirunaruttikuṇram and its temple, p.34; 124, 357 of 1909.

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C_H_A_P_T_E_R - V

ICONOGRAPHY OF JAINA IMAGES

5:0. Iconography of the Jaina images have been studied in this chapter, which deals on philosophy, culture, tradition and history of the Jains. The earliest representation of the Jaina images are found at Madura, 2nd century B.C. in India. In Tamilnadu, though we get Jaina beds and inscriptions in the same period, the sculptural representations are not found, in the early centuries of the Christian era. The early Sangam works also quite silent regarding this. But there was a mention of the Jaina images in the later Sangam work Silappadikāram[1] on Rishabhanātha (ādivil tōnriya arivan) who was seated under the Asoka tree, with triple umbrella over the head, at Uraiyūr was worshipped by Kaundi Adigal, the character of this work. The advent of Jainism in the post-Sangam period left only the literary wealth and rarely mentioning on Jaina images. But the availability of the Jaina images are only after the Pallavas. The sculptures of the Anandamaṅgalam may be the earliest among available, datable to the 6th century A.D.

In the South Arcot district, there were images of Tīrthaṅkaras, sculptured on the slope of the hills. The stone and bronze images are found in several temples. Most of them are under worship by the Jains. Iconography of the available images have been given in the tables III, IV, V and VI.

5:1:0. IMAGES OF TĪRTHAṄKARAS

The images of all the twenty-four Tīrthaṅkaras in the Jaina pantheon, are found in the Jaina temples. Among them, the images of Rishabhanātha, Pārśvanātha and Mahāvīra are very popular, in Tamilnadu.

5:1:1. RISHABHANĀTHA

Rishabhanātha (good bull) is the first Tirthaṅkara in the Jaina pantheon. The images of Rishabhanātha are represented in many places. According to B.C.Bhattacharya,[2] his lañchanas are the bull and dharmachakra and Nayodrodha

(Indian banyan tree) is his tree of enlightenment. Gōmukha is his Yaksha whereas Chakresvari is his Yakshi. He is also called Ādiśvara and Ādinātha (the earliest of the Tīrthaṅkaras).

Stone images of Rishabhanātha are found at the following places : Pērāvūr (7th century A.D.) Pl.16), Uppuvēlūr (8th century A.D.), Iḍaiyālam, Peramaṉḍūr (9th century A.D.), (Pl.17), Viḷukkam, (11th century A.D.) (Pl.18), Kiḻvayalāmūr (12th century A.D.) (Pl.19), Kaḷḷakōḷattūr (13th century A.D.), &Vaḷathi and Mēlmalayapūr (14th century A.D.) The marble image of Rishabhanātha found at Peramaṉḍūr (Rishabhanātha temple), (8th century A.D.), (Pl.20), Viḷukkam (12th century A.D.) and Kīḻvayalāmūr (13th century A.D.). All these images are in the Dhyāna posture with the two hands in the dhyāṇa mudra. The images from Iḍaiyālam, Peramaṉḍūr (Rishabhanātha temple), Viḷukkam and Mēlmalayapūr are seated on a padmapīṭha. The Rishabhanātha of Pērāvūr is on the simhāsana, formed by three lions on a pīṭha, and two more on the sides. The image of Rishabhanātha at Kaḷḷakoḷattūr, has three simhas on the pīṭha whereas at Vaḷathi, it is five along with two simhas and two makaras on both the sides. The Rishbhanātha of

Kīḻvayalāmūr has two simhas on both sides. The marble images of Peramaṇḍūr, Kīḻvayalāmūr and Viḻukkam are seated on the padmasana.(lotus seat).

The bronze images at Peramaṇḍūr (12th century A.D.) (Pl.21), Tirunaruṅkoṇḍai (13th century A.D.) (Pl.22), Mēlmalayaṇūr (14th century A.D.), Iḍaiyāḷam (15th century A.D.) and Pērapai (18th century A.D.) are in the kāyotsarga posture, standing on a padmapīṭha. The above images have long ear lobes and curling hair.

The stone and the bronze images found at Iḍaiyāḷam, Vaḻathi, Viḻukkam, Mēlmalayapūr and Kaḻḻakoḷattūr and all the above mentioned bronze images have a triangular śrīvatsa mark, on the right chest. The other stone images at Pērāvūr, Uppuvēḷūr and Peramaṇḍūr have the śrīvatsa symbol in the form of a small human figure, was the earlier form of representation. The marble images do not have śrīvatsa symbol. The stone images of Pērāvūr, Peramaṇḍūr, Iḍaiyāḷam, Vaḻathi, Viḻukkam, Mēlmalayapūr, Kīḻvayalāmūr, Vīrapāmūr and Kaḻḻakoḷattūr and the bronze images of Peramaṇḍūr and Mēlmalayanūr have prabhāvaḷis. The upper part of the prabhāvaḷi of the bronze images at Peramaṇḍūr, Mēlmalayanūr and Iḍaiyāḷam have makaratōraṇa, padradhōraṇa and yāḷi head motif on the top, while the lower part have pillar / motifs and yāḷi brackets.

Chauri bearers are represented on both sides except the stone images of Peramaṇḍūr and Vīrapāmūr. They have triple umbrellas over the head of the images except the stone image at Peramaṇḍūr. Five dharmachakkaras are represented around the head of the images at Vilukkam, Kīḻvayalāmūr and Mēlmalayaṇūr. The creepers, fruits, leaves, and the Indian banyan tree are depicted on the stone images of Pērāvūr, Iḍaiyālam, Vaḷathi, Vilukkam, Kīḻvayalāmūr, Mēlmalayapūr and Kaḷḷakōḷattūr. Gomukha Yaksha on the right and Chakarēśwari Yakshi on the left side of the Prabhavali is found on a bronze image at Peramandūr. On the pīṭha of the bronze images at Peramaṇḍūr, Mēlmalayanūr, Iḍaiyālam and Pēraṇai depicted the bull, the lāñchana of Rishabhanātha.

5.1.2. SAMBAVANĀTHA

He is the third Tīrthaṅkara. His symbol is horse. He has trimukha, as his Yaksha and Duritāri as his Yakshini. His tree of knowledge is Sāla (shorla robusta).[3] Two images of Sambavanātha are found in the South Arcot district.

The bas-relief is found at the bottom of the māpaśtambha of Chandranātha Jaina temple at Eyyal in the dhyāṇa posture. A triple parasol is seen over his head. His curled hair and long ear-lobs are well depicted. A

prabhāvali is shown around him and two chauri bearers are depicted on both the sides. Another bronze image of Sambavanātha found at Pērāvūr belonged to 16th century A.D. (Pl.23). He is depicted on a padmapīṭha in the kayōtsarga posture. His lāñchana, horse is found in the pitha.

5:1:3. PADMAPRABHA

Padmaprabha (lotus rayed) is the sixth Tirthaṅkara. Kusuma Yaksha and Syāma Yakshi (manōvēga) are his attendants and lotus as his symbol.[4]

Two bronze images found at Peramaṇḍūr and Vilukkam are belonged to the 14th and 15th century A.D. respectively. Both are standing on a padmapīṭha, in the kayōtsarga posture, with the usual curling hair and long ear lobes. The triangular srivatsa mark is on the right chest. The Vilukkam image has a prabhāvaḷi and a triple umbrella over his head. The prabhāvaḷi has a makaratōrana and yāḷi, on top, while the lower part reflects of pillars and creepers and also two chauri bearers on his sides. His lāñchana, red lotus is depicted on the pīṭha of the both images.

5.1.4. SUPĀRSVANĀTHA

Supārsvanātha (good sided) is the seventh Tirthaṅkara. He has svastika as his emblem and Śirīsha is his tree of knowledge. Varanandi is his Yaksha and Kāli as his Yakshi.[5]

A bronze image (17th century A.D.) in kāyōtsarga posture is found in Kaḷḷakolattūr (Pl.24). His lāñchana, svastika is depicted on the pīṭha. He has the usual curl hair and long ear-lobes. A triangular śrīvatsa is on the right chest. A seven hooded snake canopy is found over his head. A prabhāvaḷi is around him. It's upper part has makaratōraṇa and yāḷi, while the lower part has pillars with pōdikas, and yāḷis. He is flanked by two chauri bearers.

5.1.5. CHANDRAPRABHA

Chandraprabha (the lustre of moon) is the eighth Tīrthaṅkara, who is well represented in the form of images in this district. His emblem is a crescent. Since Nāga is his tree of knowledge, he is also called Nāgakēsar.[6] Vijaya and Jvālāmāliṇi are his Yaksha and Yakshi respectively.

The stone images are found at Tirunaruṅkoṇḍai (9th century A.D.) Peramaṇḍūr (12th century A.D.), (Chandranātha temple) Kaṇṇalam (14th A.D.) and Eyyal (14th century A.D.)

He is found, seated on a simhāsana in the dhyāna posture. In the stone image of the Chandranātha temple at Peramaṇḍūr (12th century A.D.) and in the bronze images of Tirunaruṅkoṇḍai (Pl.25), Peramaṇḍūr (Rishabhanātha temple) (Pl.26) (13th century A.D.) and Eyyal and Mēlmalayapūr, (14th c. A.D.) he is in the kāyōtsarga posture on a padmapīṭha. The hands of the images are hanging down. A śrīvatsa mole is on the right chest. The bronze images have golden śrīvatsa mole in a triangular shape. In the stone image of Tirunaruṅkoṇḍai, the śrīvatsa mole is in the shape of a pūrṇakumbha, whereas in Peramaṇḍūr, Kaṇṇalam and Eyyal are in the triangular shape. There are two chauri bearers on either sides of the stone images at Peramaṇḍūr, Kaṇṇalam and Eyyal, and the bronze images of Eyyal, Peramaṇḍūr, Kaṇṇalam, Peramaṇḍūr and Mēlmalayapūr. A triple umbrella is seen over the head of the stone images of Peramaṇḍūr, Kaṇṇalam, Eyyal and bronze images at Eyyal, Peramaṇḍūr and Mēlmalayapūr.

A prabhāvali is around the stone images at Kaṇṇalam, Tirunaruṅkoṇḍai, Peramaṇḍūr and Eyyal. The stone images of Tirunaruṅkoṇḍai, Kaṇṇalam and Eyyal are depicted with creepers, leaves and fruits of Nāga tree. The bronze images of Eyyal, Peramaṇḍūr and Mēlmalayapūr have prabāvalis. The

makaratōrana, bhadratōrana and yāḷi are depicted on the top, while the lower part of the prabhāvaḷi has pillar motiefs and figures of yāḷi on either side. His Yaksha, Vijaya is depicted on the right and Yakshi Jvalamālini on the left side of the prabhāvali at Eyyal, Mēlamalayapūr and Peramāpḍūr, and The chakkara and changu are found on the right and left sides respectively in the above images.

There are three simhas on the pīṭha of the stone image at Peramaṇḍūr and two simhas on the pīṭha of the image at Eyyal. Two simhas are placed on either side of the above two images. The pīṭha of the Kaṇṇalam image is shaped in the form of a temple adhiṣṭhāṇa. The only standing, image of Chandranātha in this district, is found in the Chandranātha temple at Peramaṇḍūr.

An inscribed bronze image of Chandranātha at Tirunaruṅkoṇḍai may be palaeographically, dated to about the 13th century A.D.[7] It mentions that the image, known as Kachchiya Nāyakar was endowed by an individual of Ālapirandār Mōgaṇ Kachchiya (rāyar) of Tirunaruṅkoṇḍai.

A stone image at Kappalam and the bronze images at Tirunaruṅkoṉṟai, Eyyal, Peramaṇṭūr and Mēlmalayapūr have crescent moon on the pīṭha, the lāñchana of Chandranātha.

5.1.6. PUSHPADANDA or ŚUVIDHINĀTHA

Pushpadanda is the nineth Tīrthaṅkara. His emblem is makara and he has Ajita and Mahākāḷi as Yaksha and Yakshi respectively. He attained kēvala (knowledge) under the Nāga tree.

A bronze image of Puspadanda (13th century A.D.) is found at Thorappādi. He is standing (kayōtsarga) on a padmapīṭha. The śrīvatśa mark is on his right chest, with the curling hairs and long ear-lobes. A triple umbrella is over his head. The upper part of the prabhāvaḷi has a makaratōraṇa with a yāḷi head on top. There are two flying Vidhyādharas and two horses with the riders on either side. At the bottom he is flanked by two chauri bearers. There is no depiction of his vehicle, in this image.

5.1.7. SĪTALANĀTHA

Sītalanātha is the tenth Tirthaṅkāra. He got enlightment under the Vilva (Aegle marmelos) tree. He has Brahma Yaksha and Māṉavi Yakshi as his attendents. A bronze

image of Sitalanātha is found in the Rishbhanātha temple(14th A.D.) at Peramaṇḍūr. He is standing (kayōṭsarga) on a padmapīṭha. A triangular śrīvatsa mark is seen on his right chest. His emblem Aśvatta (Ficus religioso) is seen on the pīṭhā.

5.1.8. SREYĀMSANĀTHA

He is the 11th Tirthaṅkara. His symbol is rhinoceros[8] or deer. His Yaksha is Īsvara and Yakshi is Gauri. Tumbara (Tiṇḍaka) is the tree of knowledge.

There are two bronze images of Sreyāmśanātha, in this district. They are standing on a padmapīṭha (kayōṭsarga), found at Pērapai and Neḍumōḷiyanūr (18th century A.D.). A golden śrīvatśa is found on the right chest of these images. The prabhāvaḷi has a makaratōraṇa with yāḷi on top, the bottom being ornamented with pilasters and yāḷi motifs. Wheel and conch over the right and left shoulders respectively are depicted. They are flanked by two chauri bearers. The depiction of the lāṅchana, Rhinoceros may be seen on the pīṭha of the images.

5.1.9. VĀSUPŪJYA

He is the twelfth TĪrthaṅkara. His Yaksha is Kumāra and Yakshi is Gāndhari.[9] Baffalo is his emblem. B.C.Bhattacharya

describes that he acquired the knowledge under the Pāṭalika tree according Abhidhānachintāmaṇi, and Kadamba tree according to Uttarapurāṇa.[10] A 14th century A.D. bronze image is found at Kilvayalamūr. He is standing (kayōtsarga) on a padmapīṭha. A golden śrīvatsa is seen on his right chest.

5.1.10. VIMALANĀTHA

He is the thirteenth Tirthaṅkara. His lāñchana is a boar. His attendents are Shanmukha Yaksha and Vairōṭi Yakshi. Jambu (Black berry) is the tree of knowledge.

A bronze image of Vimalanātha at Peramaṇḍūr (Pl.27)(14th AD) is in the kayōtsarga posture, on a padmapīṭha. A triangular golden śrīvatsa is seen on his right chest. The prabhāvaḷi has a makaratōraṇa and a yāḷi head on top, with a triple umbrella over his head. The lower part of the prabhāvaḷi has pillars with yāḷis and pushpapōdikas and simhas. There are two chauri bearers on either side. Wheel and conch are depicted over the right and left shoulders respectively. It has Shanmukha Yaksha on his right side and Vairoti Yakshi on the left side. His emblem, boar is depicted on the pīṭha.

5.1.11. ANANDANĀTHA

Anandanātha is the fourteenth Tirthaṅkāra. His attendents are Pādāla Yaksha and Anandamathi Yakshi. His tree of knowledge is Aśvattha (Ficus Religioso).

The stone image of Mēlathipākkam (10th century A.D.) is in the dhyāna posture, with his hands held in dhyāna mudra. The stone bas-relief on the Jinagiri hillock at Anandamaṅgalam (6th century A.D.) (Pl.28) and the two bronze images (14th and 15th A.D.) from Mēlathippākkam are in the kayōtsarga on a padmapīṭha. The stone images of Mēlathippākkam has a triangular shaped śrīvatsa on the right chest. The bronze images have golden śrīvatsa symbol on the right chest. The stone images of Mēlathippākkam have a prabhāvaḷi. The prabhāvaḷi of the bronze images have makaratōraṇa and yāḷi on top. The lower part of the prabhāvaḷi has pillar motifs. The bronze images are depicted with wheel and conch above the shoulders.

5:1:12. SĀNTHINĀTHA

He is the sixteenth Tīrthaṅkara. His emblem is deer.[11] Kimpurusha is his Yaksha and Mahāmāyasi is his Yakshi.[12] His tree of knowledge is Nandi Vriksha.

A bronze image (16th century A.D.) of Santhinātha is found at Perumpugai (Pl.30). He is standing (kayōtsarga) on a padmapīṭha. A triangular golden śrīvatsa is seen on his right chest. His lāñchana deer is depicted on the pīṭha.

5.1.13. KUNDUNĀTHA

Kundunātha is the seventheenth Tirthankara. Gandharva Yaksha and Vijaya Yakshi are his attendents. His emblem is goat, which is the symbolic representation of prosperity. He selected the Tilakatāru to attain kēvala (knowledge).

A bronze image is found at Vilukkam. He is standing (kayōtsarga) on a padmapīṭha. There is a triangular śrīvatsa on his right chest. The prabhāvaḷi has a makaratōraṇa with the head of a yāḷi on top, while its lower portion has pillars with puṣpapōdikas and yāḷis. He is flanked by two chauri bearers. There is a triple umbrella over his head. A wheel and conch are on his right and left shoulders respectively. His lāñchaṇa, the goat is depicted on the pīṭha.

5.1.14. MALLINĀTHA

He is the nineteenth Tīrthaṅkara. His attendents are Kubēra Yaksha and Aparājita Yakshi. His lāñchaṇa is a water jar (kumbha). He took Asoka tree for his kēvala

(knowledge). A stone image (8th century A.D.) in the dhyāna posture is found at Tiruvadigai (Pl.30). The srivatsa is on his right chest. There is a prabhamaṇḍala around his head.

5.1.15. MUNISVRTHA

He is twentieth Tīrthaṅkara. His attendents are Varuna Yaksha and Bhāhurūpiṇi Yakshi. His lāñchana is tortoise. He is associated with the Champaka tree, where he got enlightenment. A standing bronze image is found at Iḍaiyālam. He is on a padmapīṭha with curled hair and long ear lobes. A srivatsa mark is seen on his right chest.

5.1.16. NĒMINĀTHA

Nēminātha is the twenty first Tīrthaṅkara. He has conch as his emblem. Śarvānayakshaṇ and Kūshmāṇḍidēvi are his attendents.[13] Mahāvēnu or Vetasa are the tree of knowledge.

The bronze images of Nēminātha are found at Kilvayalāmur, Peramapḍūr (Pl.31), Tirunaruṅkopḍai (Pl.32), Uppuvēlur, Ethānemili and Neḍimōḷiyanūr. They are standing (kāyōtsarga) on a padmapīṭha. A triangular golden srīvatsa is on the right chest. A triple umbrella is depicted above his head in the images found from Peramapḍūr, Tirunaruṅkopḍai,

Ethānemili and Neḍimōliyanūr. The prabhāvaḷi has a makarāgrana and yāḷi head on the top, and the lower part have pilastered pillars. The prabhāvaḷi of Nēminātha at Peramanḍūr has the images of Sarvāṇa-Yaksha and Kushmāṇḍidēvi on his right and left sides respectively. Both the attendants are seated on the back of a simha. Two chauri bearers are seen on either sides of the images at Ethānemili and Neḍumōliyanūr. His lāñchana, conch is depicted on the pīṭha of the images found at Peramanḍūr, Kilvayalāmūr (later image), Uppuvēlūr, Ethānemili and Neḍumōliyamūr. A standing figure of Gunabhadrāchārya in añjali posture and two inscriptions in the Tamil and Grantha characters are found on the Tirunaruṅkōṇḍai bronze image.[14] The inscriptions give the name of the person who donated the image and 'sri gunabharāchāryan sadāsēvai'.[15]

5.1.17. PĀRŚVANĀTHA

He is the twenty-third Tirthaṅkara and said to be the real founder of Jaina religion. He is very popular among the Jains of Tamilnadu. Pārśvanātha's images are generally treated as a processional deity, during festival occasions. His emblem is a snake. Dharanendra and Padmavatiare his attendents.[16] He has three or seven or eleven hooded snake canopy over his head.[17]

Stone images of Pārsvanātha on the Jinagiri hillock at Anandamaṅgalam (6th century A.D.) (Pl.28), Chōḻavāṇḍipuram (Pl.33) (7th century A.D.), Vaḻathi (8th century A.D.), Tirunaruṅkoṇḍai (8th century A.D.), Kūḍalūr (8th century A.D.) are standing on a padmapīṭha. An image from Toṇḍūr (9th century A.D.) (Pl.34) is in the seated postime on a simhāsaṇa. His hands are in dhyāṇa mudra. A sculpture of Pārsuanātha standing (kayōtsarga) on a padmapīṭha is seen in the Chandranātha temple at Peramaṇḍūr (10th century A.D.) (Pl.35). A silver image at Viḻukkam (12th century A.D.) (Pl.36) and a bronze image from Kīḻvayalāmūr (11th century A.D.) (Pl.69), Mēlmalayaṇūr (12th century A.D.), Tirunaruṅkoṇḍai (14th century A.D.) Pēraṇai (17th century A.D.) and Seṇḍiyampākkam (20th century A.D.) are standing (kayōtsarga) on a padmapīṭha.

All the above images are depicted with the usual attributes. A nine hooded snake canopy is found on the stone images at Anandamaṅgalam, Chōḻavāṇḍipuram and the bronze image of Tirunaruṅkoṇḍai. The seven hooded snake canopy is found on the images at Mēlamalayaṇūr, Pēraṇai, and Seṇḍiyampākkam. The five hooded snake hood is found on the stone images at Anandamaṅgalam, Tōṇḍūr, Vaḻathi, Kūḍalūr, Tirunaruṅkoṇḍai and Peramaṇḍūr and the bronze images at Pērāvūr and Kīlvayalāmūr. In the above images excepting

the image of Neḍimōliyaṇūr all have srīvatsa, on the right chest. The marble images at Neḍimōḷiyanūr and Uppuvēlūr are of recent origin having srīvatsa on the middle of the chest.

A triple umbrella is seen on the stone images at Kūḍalūr, Pērapai and Seṇḍiyampākkam, the silver image at Viḷukkam and the bronze images at Mēḷmalayaṇūr, Kīḻvayalāmūr, Tirunaruṅkoṇḍai, Pērapai and Seṇḍiyampākkam. The silver image from Vilukkam and the bronze images at Mēḷmalayaṇūr, Kiḻvayalamūr Tirunaruṅkoṇḍai, Pērapai and Seṇḍiyampākkam have a prabhāvaḷi, with makaratōraṇa and yāḷi on the top. A pair of flying Vidhyādharās are found on the sides of the images from Mēlmalayanūr, Kīḻvayalāmūr and Tirunaruṅkoṇḍai. The images found at Viḷukkam, Kīḻvayalāmūr and Pērapai have the attendents of Dharanēndra and Padmāvaṭi, depicted on the lower right and left sides respectively on the prabhāvaḷis. The images from Mēlmalayaṇūr, Tirunaruṅkoṇḍai, Seṇḍiyampākkam and Pērapai have chauri bearers on the sides. The pillar motifs are found on the prabhāvaḷis, in the images at Viḷukkam, Mēlmalayaṇūr, Kīḻvayalāmūr, Tirunaruṅkoṇḍai, Pērapai and Seṇḍiyampākkam. All, silver and bronze images, have a prabhāvaḷi with chakkara and conch on the right and left shoulders of Pārsvanātha.

His lāñchaṇa, the snake is depicted on the pīṭha of the stone images, from Pēranai and Seṇḍiyampākkam and the bronze images found at Mēlmalayanūr and Tirumaruṅkoṇḍai. The image of Kīḻvayalāmūr has three simhas on the pīṭha.

The stone images of Aṇandamaṅgalam has a chauri bearer and a devotee, in the kneeling posture and showing añjali. The Kūdalūr Pārśvanātha also has a chauri bearer on his right side. The Pēraṇai Pārśvanātha is flanked by two chauri bearers.

5.1.18. MAHĀVĪRA

He is the twenty fourth and the last Tirthaṅkara. Lion is his emblem. Mātaṅka is his Yaksha and Siddhāyika is his Yakshi. Sāla tree was the symbol of his knowledge. According to B.C.Bhattacharya,[18] the image of Mahāvīra is usually in a seated posture. But the extensive survey shows that the stone images of the Tīrtaṅkara are in the seated dhyāna posture, while the bronze images are in the standing kāyōtsarga posture.

The stone images are found on the Jinagiri hillock, at Aṇandamaṅgalam (6th century A.D.), Thyāgadurgam (8th century A.D.), (Pl.37) the Malainātha temple at Mēlchittāmūr (10th century A.D.) Chōḻavāṇḍipuram (11th century A.D.)

(Pl.38), Vīrapāṇḍi (11th century A.D.) and Peramaṇḍūr (12th century A.D.) They are in the seated and dhyāna posture. His hands are on his lap, showing dyāyna mudra. The bronze images of Mahāvīra are in standing (kayōtsarga). They are at Kīḻvayalāmūr (12th century A.D.) (Pl.39) Peramaṇḍūr (13th century A.D.), Iḍaiyālam, (14th century A.D.), Pērāvūr (17th century A.D.) and Śeṇḍiyampākkam (19th century A.D.). Both the stone and bronze images have the same features like long ear lobs and curled hair. The triangular śrivatsa mole, is found on the right chest of all the images. The stone sculpture from Aṉandamaṅgalam, Thyāgadurgam and Mēlchittāmūr have chauri bearers on either sides. The stone images of Anandamaṅgalam, Thyāgadurgam, Chōḻavāṇḍipuram, Vīrapāṇḍi, Mēlchittāmūr, Peramaṇḍūr and Tirunaruṅkoṇḍai and the bronze images of Kīḻvayālamūr, Peramaṇḍūr, Pērāvūr and Śeṇḍiyampākkam, have triple umbrellas. The images of Chōḻavāṇḍipuram and Vīrapāṇḍi are with a prabhāvaḻi. The images of Anandamangalam, Thyāgadurgam, Mēlchittāmūr and Peramāṇḍūr have a small prabhavali behind the head. The creepers, fruits and sala tree leaves are depicted behind the images of Mahāvīra at Mēlchittāmūr and Tirunarunkoṇḍai.

There is a prabhāvali around the bronze images of Kīḻvayalāmūr, Peramāṇḍūr, Iḍaiyāḻam and Śeṇḍiyampākkam. The upper part of the prabhāvali has makaratōraṇa and yāḻi, while the chauri bearers were depicted on the lower part. The stone images of Thyāgadurgam and the bronze images of Kīḻvayalāmūr, Peramaṇḍūr, Iḍaiyāḻam and Śeṇḍiyampākkam have wheel and conch respectively over the right and left shoulders. The emblem simha is depicted on the pīṭha of the bronze images at Kīḻvayalamūr, Peramaṇḍūr, Iḍaiyāḻam, Peravūr and Śeṇḍi-pākkam. The image of Aṇandamaṅgalam have four simhas on the pīṭha, Thyāgadurgam have three and Tirunaruṅkoṇḍai and Chōḻavandipuram have two on the pīṭha.

5.2.0. YAKSHAS

According to the Jaina tradition, Indra appointed one Yaksha and one Yakshi to serve, each Tīrthaṅkara.[19] B.C.Bhattacharya pointed out the verses of Hēmachandra that a Yaksha originated from the spirit of a particular Tīrthaṅkara.[20] In his opinion, the Hindu tradition of Yakshas and Yakshis were later adopted by the Buddhists and Jains.[21] Yaksha was a leader of the desciples of the Tīrthaṅkaras and Yakshi was the first female convert.[22] The Yakshas became popular around the 5th century A.D. in the Tamil country and from

9th century A.D. it spread to South Arcot district. Among the Yakshas, Brahmadēva was very popular. Later, he was accorded an independent status. Brahmadēva had four faces, but in later years it was reduced to one. The local influence have changed certain characteristics of the Yakshas. For example the lion vehicle of Sarvāpa Yaksha was replaced by man or a flower chariot in the Tamil country.

5.2.1. GŌMUKHA YAKSHA

There is no separate image of Gōmukha in South Arcot district. He is the Yaksha of Rishabhanātha. He bears cow face and Bull is his vāhana. Two bronze images of Rishabhanātha in the Rishabhanātha temple at Peramapdūr have Gōmukha Yaksha (Pl.21). He is depicted with a cow's face on the prabhāvali. He is seated on a bull in one image and in the other he is seated on a lotus. He holds rosary on the right and battle axe on the left hand.

5.2.2. BRAHMA(DĒVA)YAKSHA

Brahmayaksha is called Brahmadēva in the Tamil country. He is the Yaksha of Sambhavanātha. B.C.Bhattacharya[23] mentions the image has four faces and three eyes, eight hands and a lotus seat. R.S.Gupta[24] describes him with three faces and

called him as Trimukha. In the stone sculptures at Iḍaiyālam, he is depicted with three faces and sixhands. Later, he was separated and was given an independent status. Pūraṇa and Puḍkala were made as his two consorts. Sāttaiyan Padikam (16th century A.D.) was composed on the Brahmadēva of Tirunaruṅkoṇḍai and a pillaithamil was composed in the name of Adimaḍikkuḍi Ayyaṇār (17th century A.D.) on Brahmadēva who is locally known as Aravadi sāsta of Vīrachōḻapuram (Adimadikuḍi)

The stone images of Kīḻvayalāmūr (9th century A.D.) (Pl.40) and Thōrappāḍi (10th century A.D.) have four heads (three visible) with karandamakuṭa and Dhyāni Tīrthaṅkara on the fore-heads. The stone image of Iḍaiyālam (12th century A.D.) Tirunaruṅkoṇḍai (Pl.41). (13th century A.D.) Mēlchittāmūr (18th century A.D.) and the bronze images of Kīḻvayalāmūr (9th century A.D.) Tirunaruṅkoṇḍai (12th century A.D.), (Pl.42) Viḻukkam (15th century A.D.) Peramaṇḍūr (16th century A.D.) and Iḍaiyālam (18th century A.D.) have single head. The stone image of Thorappāḍi and bronze image of Viḻukkam are in the sukāsana posture and the stone image of Kīḻvayalāmūr is in the ardha padmāsana posture. The image of Tirunaruṅkoṇḍai, Iḍaiyālam and Mēlchittāmūr and bronze images of Tirunaruṅkoṇḍai, Kīḻvayalāmūr, Viḻukkam, Peramaṇḍūr and Iḍaiyālam are in the utkuḍiyāsana posture. The stone image of Kīḻvayalāmūr and

the bronze image of Vilukkam have six hands. The attributes of aṅkuśa, sword and varadhahasta are in the three right hands and pāśa, khēdaka and a flower are on the three left hands in a stone image from Kīḻvayalāmūr. The bronze image of Viḻukkam have aṅkuśa, bow and sword in his three right hands and pāśa, arrow and hala (plough) are in the three left hands.

The stone image of Thorappāḍi has varadhamudra on his right hand while his left has aṅkuśa. The stone images of Iḍaiyālam, Thorappāḍi and Mēlchittāmūr and the bronze images of Kīlvayalāmūr, Tirunaruṅkopḍai, and Peramapḍūr have aṅkuśa jagati locally called on the right hand and the bronze image of Iḍaiyālam has lotus flower on the right hand while his left is resting on the knee. The yōgapaṭṭa is seen in the bronze images of Kīḻvayalāmūr and Iḍaiyālam and bronze images of Mēlchiṭṭāmūr. The stone images of Kīḻvayalāmūr, Thorappāḍi, Iḍaiyālam, Mēlchittāmūr and the bronze images of Kīḻvayalāmūr, Tirunaruṅkopḍai and Iḍaiyālam have Dhyāṇi Tīrthaṅkara on the forehead. The bronze images of Tirunaruṅkopḍai, Peramapḍūr and Iḍaiyālam are flanked by his two consorts Pūraṇa and Pudkala. The upper part of the prabhāvaḷi of Peramapḍūr and Iḍaiyālam images have makaratōraṇa and yāḷi motifs on the top. The bronze image of Tirunaruṅkopḍai

has also a makaratōrapa with a series of jvāla motifs. The stone images of Kīḻvaylāmūr and Thorappāḍi have a single umbrella over the four heads (three are visible) of Brahmadēva.

All images are depicted with silk lower garments. The stone images of Kilvayalāmūr, Thōrappāḍi, Iḍaiyālam, Tirunaruṅkoṇḍai and the bronze images of Kiḻvayalāmūr, Tirunaruṅkoṇḍai, Viḻukkam and Iḍaiyālam are decorated with vāhumālai. They all have chavaḍi, sarabhaḷi, upagirīva, śkandamāla, keyūra, kaḍaka, bangles, thaṇḍai (parivaka) and nūrpura. The stone images, except Mēlchittāmūr and bronze image of Kīḻvayalāmūr, have udarabhanda and khatibhanda on the waist. The ardhapaṭṭika is found on the waist of the images of Mēlchittāmūr (stone) Kilvaylamūr (bronze) Vilukkam (bronse) and Iḍaiyālam (stone).

Elephant is depicted as his vehicle on the pīṭha of the images from Tirunaruṅkoṇḍai. The stone images of Kilvayalāmūr and Thorappāḍi have karaṇḍamakutas on their heads. The images of stone at Iḍaiyālam and bronze at Tirunaruṅkoṇḍi Mēlchittāmūr Kīḻvayalāmūr and Peramaṇḍūr have jaṭāmakuṭa on their heads. The bronze images of Viḻukkam and Iḍaiyālam have kēśabhanda on the head.

5:2:3. VARANANDI YAKSHA

Varanandi is a Yaksha of Supārsvanātha. Lion is the vehicle and staff, spear, svastika and flag are his attributes.[25] Separate image of Varanandi is not found in South Arcot district. A bronze image of Suparsvanatha from Pērapai has a figure of Varanandi. He is seated, in sukāsana, with two hands holding svastika on his right hand and staff on his left. There is no depiction of his vehicle in this image.

5:2:4. SYĀMAYAKSHAN

An independent image of Syamayakshan is found at Iḷamaṅgalam (14th century A.D.) (Pl.53) on a ṛṣabhāvali of Chandra natha and three images are found from Peramaṇḍūr, Mēlmalayanūr and Eyyal. He is seated in a śukāsana, on a padmapīṭha at Iḷamaṅgalam and on a swan, his vehicle, at Mēlmalayamūr, Peramaṇḍūr and Eyyal. The image of Iḷamaṅgalam has his vehicle Swan on the pīṭha. He has karaṇḍamakuṭa on the head. The image of Iḷamaṅgalam has Dhyāni Tīrthaṅkara on the forehead, while they are not visible at others. He is with four hands, with rossary and axe on his upper right and left hands respectively; the lower left has fruit and the right has abhayamudra, excepting the image of Iḷamaṅgalam, which has a broken lower right hand.

The image of Iḷamaṅgalam has skandamāla, kiraivēyabāra, sarabaḷi, chavaḍi, kevūra, kēḍaka, bangles, ardhapaṭṭika and taṇḍai. In the other images, the symbols are not clear. He wears a dress upto his hinder leg joint.

5:2:5. SHANMUKHA YAKSHA

He is the Yaksha of Vimalanātha. He is also called Chaturmukha Yaksha by the Digambaras.[26] He has six heads and twelve arms. He is identified with Hindu Kartikēya or Kumara.[27] The figure of Shaṇmuga Yaksha is depicted on the prabhāvaḷi of the Vimalanātha bronze image, at Peramandūr (Pl.27). He is seated in the śukāsana, on the back of a peacock, with six heads and two hands. His right hand has abhayamudra and left has axe. He wears a karaṇḍamakuṭa on the head. Shanmukha Yaksha is not found as a independent image in South Arcot district.

5:2:6: PĀḌĀḶA YAKSHAṆ

He is the Yaksha of Anandanātha Tīrthaṅkara. He has three heads and six hands and his vehicle is Dolphin. He is seated on a padmapīṭha in the śukāsana, and has three hooded snake as his canopy. His right three hands have aṅkusa, vajra and padma, while the left three have pāsa, plough and fruit.[28]

A bronze image of Pāḍaḷa Yakshan (16th century A.D.) is found at Iḷamaṅgalam (Pl.43). He is seated in śukāsana with three heads and six hands on a padmapīṭha. A three hooded snake is seen over his head. His three right hands have the attributes of aṅkusa, vajra and padma and his left has pāsa, and plough. The third hand is broken. There are three karaṇḍamakutas and Dhyāni Tirthaṅkaras are on his three heads. He wears ornaments of upagirīva, kraivēyahāra, skandamāla, thaṇḍai, nūpura and yajñōpavita. He is depicted as wearing a silk garment, and yāli as his vehicle.

5:2:7. GARUḌA YAKSHA

Garuḍa Yaksha is the Yaksha of Śāntinātha. According to B.C.Bhattacharya, Boar is described as his emblem by Pravachana Saroddhara[29] and elephant by Hemachandra. There is no separate image of Garuḍa Yaksha in the South Arcot district. The prabhāvali is noticed on the Santinātha bronze image, found at Pērāvūr where he is seated on his vehicle Boar, in the śukāsana posture. He has four hands. The upper two have vajra and discus and his lower two have lotus and varadha mudra, right and left respectively.

5:2:8. KUBĒRA YAKSHA

He is a Yaksha of Mallinātha. His colour is rainbow. He is a rider of elephant. Kubēra of Digambara sect has attributes of a shield (phalaka) bow, staff, lotus, sword, axe, noose and varada mudra.[30] All Indian religions have Kubēra. He is similar to the Hindu Kubera by his common symbol and name.[31]

The only available stone image (9th century A.D.) of Kubēra is at Tiruvadigai (Pl.30). He is seated in the mahārāja līlāsana posture and wears karaṇḍamakuṭa. A Dhyāni Tīrthaṅkara is found on his forehead.

5:2:9. SARVĀṆA YAKSHAṆ

According to R.S.Gupte[32], Sarvāṇayakshan is the Yaksha of Nēminātha of the Digambara sects. As he is riding on a man, he is called Naravāhaṇa and when he is riding on a flower chariot (pushpa), he is called Pushpāyāṇa which is the name of the Hindu Kubēra.[33]

The bronze images at Vaḷathi (Pl.44) and Tirunaruṅkoṇḍai (13th century A.D.) (Pl.45); Kīḻvayalāmūr, Kappalam and Vīrapāmūr (16th century A.D.); Thorappāḍi (17th century A.D.); Pēraṇai, Ettāṉemili, Neḍimōḻiyaṉūr, Śeṇḍiyampākkam, and Viḻukkam (18th century A.D.) and Uppuvēlūr (20th century A.D.)

(Pl.46) are standing on the padmapīṭha, with four hands. The bronze images of Vaḷathi, Kīḻvayalāmūr, Kaṇṇalam, Vīraṇāmūr, Ēthāṉemili, Pērapai, Neḍimōḷiyaṉūr, Viḷukkam, and Śeṇḍiyampākkam have aṅkuśa and pāśa in the upper right and left hands and abhaya and varadha mudras in the lower right and left hands resvectively. The bronze images of Uppuvēlūr has bow and arrow in the upper and lower right hands respectively. The upper and lower left hands have pāśa and a pot respectively. The image of Tirunarunkoṇḍai has aṅkuśa and pāśa on the upper right and left hands respectivēly. The lower right is in kaṭakahasta and left has alapadma posture. All images are having karaṇḍamakuṭa and Dhyāni Tīrthaṅkara on their forehead. The images of Tirunaruṅkoṇḍai, Kīḻvayalāmūr and Thoraṇpāḍi have a wheel on the heads in the longitudinal way and in the others in the latitudinal way. Sarvanayakshan is the simple immitation of Vaishnava Chakarattālvar of Hindu pantheon.

The images at Vaḷathi, Vīraṇāmūr, Neḍimōḷiyaṉūr, Pērapai and Uppuvēlūr have elephant, as the vehicle on the pīṭha and the image of Ēthāṉemili has a man and a flower chariot,on the pīṭha. The only image of Sarvāṇa Yakshan in the South Arcot district, has man and flower chariot as his

vehicle as described in the iconographical texts.[34] The images of Vīrapamūr, Pērapai, Viḷukkam and Ēthānemili have depicted in the cotton lower garment. The images of Vaḷḷhi, Kīḻvayalamūr, Thorappāḍi, Kappalam, Neḍimōḻiyapūr, Seṉḍiyampakkam and Uppuvēlūr are depicted with lower garment. The image of Tirunaruṅkoṇḍai have maravūri (dress made of bark) as his dress.

5:2:10. DHARANĒNDRAN

Dharanēndran is the Yaksha of Pārśvanātha. He has snake hood on the head and a snake in his hand.[35] Tortoise is the vehicle of both Svēdāmbara and Digambara sects. The bronze images of Peramaṇḍūr and Iḍaiyālam (14th century A.D.) (Pl.47) are standing on the padmapītha. Images of Pērāvūr (15th century A.D.) Vīrapāmūr (16th century A.D.) (Pl.48) Pērapai (18th century A.D.) and Uppuvēlūr (19th century A.D.) (Pl.49) are seated in the sukāsana on a padmapītha. They all have four hands. The images of Peramaṇḍūr, Iḍaiyālam and Pērapai have aṅkusa and the images of Pērāvūr and Uppuvēlūr have snake as his attribute on the upper right hand and pāsa on the left. The images of Vīrapamūr, Pērāvūr, Pērapai and Uppuvēlūr have abhayamudra on the lower right hand and a fruit on the lower left. The abhayamudra and varadamudra are shown on the lower left and right hands,

respectively in the images of Peramaṇḍūr and Iḍaiyālam. Dhyāni Tīrthaṅkara is seen on the forehead of all the images. Five hooded snake canopy is seen over the head of the images of the temples at Peramaṇḍūr, Vīrapāmūr Pērāvūr and Uppuvēlūr. Nine hooded snake canopy is over the head of Iḍaiyālam image. They all have karaṇḍamakuṭa on the head. The images of Iḍaiyālam, Pērapai and Uppuvēlūr are depicted with a silk garment and the images of Peramaṇḍūr, Pērāvūr and Vīranāmūr are with cotton dress. All images are having kuṇḍala on the ears and yajnōpavīta and urasūtra on the body. The images of Iḍaiyālam, Vīrapāmūr and Pērapai have kraivēyahāra and kaṇḍika on the neck. The image of Peramaṇḍūr have chavadi on the neck. The image of Uppuvēlūr have ornaments of pendent (tāli) kraivēyahāra and kaṇḍika. Ornaments like skandamāla, kēyūra, kaḍaka, bangles, thaṇḍai, mūrpura are seen on all the images. The image of Pērāvūr has udirabhanda. The images of Peramaṇḍūr, Iḍaiyālam, Pērapai and Uppuvēlūr have tortoise as a vehicle of Dharanendra.

5.2.11. MATAÑGA YAKSHA

He is a Yaksha of Mahāvīra. A bronze image of Mahavīra at Uppuvēlūr has a Matangayaksha on the prabhāvali, on the right side. He is seated in a sukasana on the back

of the elephant. His hands have citron and varadamudra. He has karaṇḍamakuṭa on the head.

5:3:0. YAKSHIS :

Yakshis were the first female converts.[36] They are twentyfour in number. They were deputed by Indra, to serve as attendants like Yakshas for each Tīrthaṅkara.[37] Some of the Yakshis are similar in style and in form of the Hindu female deities. Jvālāmāliṇi is quite similar to the Hindu goddess, Mahishamardhiṇi. Siddhāyika, who is taken later as Tamil goddess Dharmadēvi, was very popular in the early days. There are a few early sculptures of Dharmadēvi in the Tamil country, particularly in the South Arcot district. Separate shrines for Padmāvati are constructed in the Jaina temples in recent years. They are situated mostly in the northern side, facing the south.

5:3:1. CHAKRĒSVARI

She is the Yakshi of Rishbhanātha. By her name, she is similar to Vaishnavi, wife of Vishnu in the Hindu pantheon.[38] She has a symbol of citron.[39] No separate image of Chakrēswari is found in the South Arcot district. She is seen on the prabhāvali of the two bronze images of Rishabhanātha, from the Rishabhanātha temple at Peramaṇḍūr (12th century A.D.)

(Pl.21). Both images are in the sukāsana posture. She is riding on an eagle, her vehicle. She does not wear a kusabhanda. She has two hands and have vajra on the right and varadhamudra on the left. She wears a karaṇḍamakuta on her head.

5:3:2. RŌHINI

Rōhiṇi is the Yakshi of Ajithanātha and also she is said to be a consort of Brahmadēva. Bronze images are found at Pērāvūr (15th century A.D.) (Pl.51) and Peramaṇḍūr (16th century A.D.). The image of Peramaṇḍūr is in the śukasana posture on the iron seat and the image of Pērāvūr is in standing posture on the padmapīṭha. She has four hands. Her upper two have disc (chakkara) on the right and conch on the left. Her lower two hands have abhaya on the right and a pot on the left. She has a karaṇḍamakuta on the head. Her forehead has Dhyāṇi Tīrthaṅkara. She has no kusabhanda. She is ornamented with kuṇḍala, sarabhali, chavadi, yajnobhavita, skandamāla, keyūra, bangles, thaṇḍai, nūrpura and ardhapaṭṭika.

5:3:3. KĀLI

Kāli is the Yakshi of Supārsvanātha. She is also considered as one of the Vidhyādēvis.[40] Kāli is represented on the prabhāvali of Supārsvanātha at Pēraṇai bronze image, and independent representation is not known. She is in the śukāsana posture with two hands holding a bell in his right hand in her left hand trident. Her vehicle is bull, which is not depicted.

5:3:4. JVĀLAMĀLINI or JVĀLINI

Jvālamāliṇi is a Digambara Śāsanadēvi and the Yakshi of Chandranātha. She is quite similar to the Hindu Kāli according to R.Champakalakshmi.[41] Buffalo is her vehicle in the Digambara sect. Vijaya is considered to be her husband, who is identified with Yama, the famous rider of buffalo in Hinduism.[42]

The stone image of Jvālāmāliṇi at Uppuvēlūr (8th century A.D.) (pl.52) stands with her vāhana - the Buffalo. The bronze images of Vīraṇāmūr is stands on the padmapīṭha (13th century A.D.), Iḷamaṅgalam (Pl.53) she is seated on a padmapīṭha in the śukāsana posture (13th century A.D.) and in Vaḷathi, seated on the back of a Buffalo in the

sukāsana posture (14th century A.D.). All the above images have eight hands with a single head. The stone images of Jvālāmālini have chakkara, arrow , triśūla and abhaya on the right hands and conch, bow, axe and a pot, on the left hands. The bronze image of Vīrapamūr has chakkara, triśula, arrows and abhaya hasta on the right hand and conch, ankusa, bow and a pot on the left hand. The bronze image of Iḷamaṅgalam has triśūla, chakkara, arrow and abhayahasta whereas the left hands have conch, spear, bow and a fruit. The bronze image of Vaḷathi has chakkara, khēdaya, conch and arrow on her right hands and sword, vēl, bow and triśūla on the left. All stone and bronze images have Dhyāni Tīrthaṅkara on the fore-head. All have jvālamakuta on the head. The stone image of Uppuvēlūr and a bronze image of Vaḷathi have kusabhanda. Stone images are depicted with cotton lower dress and bronze images, with silk garment.

Her vāhana, Baffalow stands behind her in the image from Uppuvēlūr. The bronze images of Vīrapamūr and Iḷamaṅgalam have Buffalow on the pīṭha. The stone image of Vīranāmūr and bronze image of Vaḷathi are mounted on the back of the Buffallo. The bronze image of Vaḷathi has a prabhāvaḷi on the upper part with makara tōraṇa, jvālās and yāḷi and the lower part has pilastered pillars.

5:3:5. VAIRŌTI

Vairōti is the Yakshi of Vimalanātha. There is no independent image in the South Arcot district. She is seen on the prabhāvali of the Vimalanātha image, found in the Rishabhanātha temple at Peramaṇḍūr. She is seated in the śukāsana on a Gōṇasa (snake), her vehicle. She has four hands, the upper right and left hands have arrow and bow and the lower two have snakes. She has a karaṇḍamakuṭa.

5:3:6. ANANDAMATHI YAKSHI

Aṇandamathi is the Yakshi of the Anandanātha Tīrthaṅkara. She has a swan as her vehicle. Her attributes are bow, arrow, fruit and varadamudra.[43] She is also called Vidhyādēvi, who bears good and who is identified with Sarasvati,[44] the wife of Brahma of the Hindu pantheon.

Only one bronze (12th century A.D.) image of Aṇandamati (Pl.43) is found at Iḷamaṅgalam. She is seated on a padmapīṭha in the śukāsana posture. She has four hands. The upper right has bow and left has an arrow, while her lower right is in the abhayahasta and the left has a fruit. Her head is adorned by a karaṇḍamakuṭa. Dhyāni Tirthaṅkara is on her forehead. She has a kuṣabhanda and has a silk lower garment. Her vehicle Swan is depicted on the pīṭha.

5:3:7. MAHĀMĀṆASI

The Mahāmāṇasi, the Yakshi of Santinātha. Her vehicle is peacock. There is no independent image of Mahāmāṇasi in South Arcot district, but she is depicted on the left side of the prabhāvaḷi of the Santinatha bronze image of Pērāvūr. She is seated in sukāsaṇa on a peacock. She has four hands, and in the upper right hand has a thunderbolt and the left has a disc while her lower right is in the abhayahasta and in the left a fruit is held. She wears a karaṇḍamakuṭa. Other features are not clearly visible.

5:3:8. KŪṢMAṆḌI DĒVI

She is the Yakshi of Nēminātha.[45] According to B.C. Bhattacharya, Kushmāṇḍi is the name of Durga.[46] Her vehicle is lion. Bronze images of Kushmāṇḍi Dēvi found at Tirunarungkoṇḍai (Pl.45), Vaḷathi (Pl.44), Vīraṇāmūr and Kaṇṇalam (all 13th century A.D.) Kīḻvayalāmūr (15th century A.D.), Thoraṇṇāḍi (16th century A.D.), Neḍimoliyanūr (17th century A.D.), Pērapai and/Uppuvēlūr (Pl.46) (18th century A.D.) and Seṇḍiyampākkam (19th century A.D.) are standing on a padmapīṭha. She has a karaṇḍamakuṭa and a Dhyāpai Tīrthaṅkara on the forehead. She has two hands. Lilly flower is seen

on her both hands while the right hand of the Vīrapāmūr image has dhōlahasta. The images of Kīlvayalāmūr and Uppuvēlūr have varadhahasta in the left hand and others have dhōlahasta.

The images of Mēlathipākkam, Kīḻvayalāmūr and Vīrapmūr have kuśabhanda. The images of Vīrapamūr and Seṉḍiyampākkam are depicted with cotton dress, while others wore silk. The bird feathers are depicted behind the head of the images at Tirunaruṅkoṇḍai, Thorappāḍi and Uppuvēlūr. The images of Thōrappādi and Uppuvēlūr have a prabhāvali, with a yāli and pillar / motifs. The chauri bearers are on both the sides. On the pīṭha are two male and a female figures from the images at Tirunaruṅkoṇḍai and Thorappāḍi and two male figures at Uppuvēlūr. The images of Mēlathipākkam, Vīrapāmūr and Kīḻvayalāmūr have kuśabhanda, while others do not have. The images of Tirunaruṅkoṇḍai, Vaḷathi, Vīrapāmūr, Kilavayalāmūr, Thorappāḍi, Neḍimōḻiyaṉūr and Pēraṇai have simha as her vehicle.

5:3:9. PADMĀVATI

Padmāvati is a Yakshi of Pārsvanātha. According to B.C.Bhattacharya,[47] she has a cock and snake as her vehicles. She is always associated with snake and belongs to the Nether regions or pātāla.[48] She is similar to the village deity Māriyamman.

The stone images of Padmāvati found at Kiḻvayalāmūr (13th century A.D.), Mēlmalayanūr (18th century A.D.) (Pl.54) and Vīrāṇmūr (19th century A.D.) and bronze images at Vaḷathi (Pl.55) (14th century A.D.) Perumpugai (14th century A.D.) Pērāvūr (Pl.50), (15th century A.D.) Mēlathipākkam (15th century A.D.), Viḻukkam, Kaṇṇalam (16th century A.D.), and Vīrāṇmūr (16th century A.D.) (Pl.48) Pēraṇai (18th century A.D.) and Uppuvēlūr (19th century A.D.) are in the śukāsana posture. on a padmapītha. The bronze images of Peramaṇḍūr (12th century A.D.) and Iḍaiyālam (14th century A.D.) (Pl.47), are standing on a padmapītha. All the bronze and stone images have Dhyāṇi Tīrthaṅkara on the forehead and wears a karaṇḍa-makuṭa. Five hooded snake canopy is over the head of all the images. The stone image of Kīḻvayalāmūr, Vīraṇāmūr, Peramaṇḍūr and bronze images of Peramaṇḍūr Pērāvūr Perumpugai, Kaṇṇalam, Vīraṇāmūr, Pēraṇai and Uppuvēlūr have five hooded snake canopy over the head. The bronze image of Vaḷathi has seven hooded snake over the head. The bronze image Viḻukkam, said to have been brought from Sarvanabelhōla, 200 years ago.[49] All the images have four hands. They have aṅkusa in the right upper hand and pāśa in the upper left. The abhaya hasta in the lower right and a fruit in the lower left of the stone images of Kīḻvayalāmūr, Vīraṇāmūr and the bronze images of Peramaṇḍūr, Iḍaiyālam, Perumpugai, Pērāvūr, Kaṇṇalam, Vīraṇamūr, Pēraṇai

and Uppuvēlūr. The bronze images of Vaḷathi and Mēlathipākkam have padma in her lower right hand and a fruit on her lower left. The Viḷukkam bronze image has a lotus bud on her lower right hand and varadhahasta on her lower left. She has kusabhanda in all stone images and the bronze images of Iḍaiyālam, Perumpugai, Vaḷathi, Mēlathipākkam, Pērapai and Uppuvēlūr. The bronze images of Peramapḍūr, Vīrapāmūr and Viḷukkam do not have kuśabhanda. The silk garment is depicted on all images except a stone image at Vīrapamūr and a bronze image at Peramandūr, which has cotton dress. Her vehicle kōli-pambu, (kukuḍasarbha) the combination of cock and snake is depicted on the pīṭha of the stone image of Vīrapamūr and the bronze images of Vaḷathi, Perumpugai and Mēlathippākkam. Cock is depicted as her vehicle on the pīṭha of the bronze images at Peramapḍūr, Iḍaiyālam and Uppuvēlūr.

5:3:10. DHARMA DĒVI (SIDDHĀYIKA)

Dharmadēvi, the Yakshi of Mahāvīra is the popular female deity in the Tamil country from the 6th century A.D. as evidenced from the Aṇandamaṅgalam sculpture . According to R.S.Gupte,[50] she is identified with Siddhāyika, the Yakshi of Mahāvīra. Dharmadēvi of Aṇandamaṅgalam was identified with Siddhāyika, the Yakshi of Mahavira by P.B.Desai.[51]

But R.Champakalakshmi[52] identified her with Ambika. The drawing of Siddhāyika done by R.S.Gupta[53] and the image of Dharmadēvi at Aṉandamaṅgalam described by P.B.Desai,[54] are similar. Both are standing under a tree, holding a fruit (citrus) and surrounded by the three human figures among which two male and a female. Her vehicle is lion.

The images of Dharmadēvi at Anandamaṅgalam (6th century A.D.) (Pl.28) and Malainātha temple at Mēlchittāmūr (10th century A.D.) are sculptured on a rock standing under the sāla tree. The stone images of Dharmadēvi at Thyāgadurgam (8th century A.D.) (Pl.56) Tirunaruṅkoṇḍai and Vīdūr (two images) (10th century A.D.) (Pl.57) Iḍaiyālam (Pl.58) (11th century A.D.) Kaḷḷakolattūr (14th century A.D.) are standing under the sāla tree. The stone image of Chōlavāṇḍipuram (7th century A.D.) Uppuvēlūr and (8th century A.D.) Peramaṇḍūr (11th century A.D.) (Pl.59) Vilukkam (12th century A.D.), Kīlvayalāmūr (14th century A.D.) Mēlmalayapūr (16th century A.D.) and Neḍimōḷiyaṇūr (19th century A.D.) are seated in the sukāsana posture. They are two bronze images found at Tirumaruṅkoṇḍai (Pl.60) (12th century A.D.) and Uppuvēlūr is modern, stands on a padmapīṭha. They all have two hands except the stone images of Mēḷmalayanūr and Kīlvayalāmūr which has four hands. The stone images at Uppuvēlūr, Peramandūr, Iḍaiyālam, Kaḷḷakoḷattūr, Mēlmalayanūr,

Kīḻvayalāmūr and Neḍimōḻiyanūr and a bronze image of Uppuvēlūr has lilly flower on the right hand. The images of Uppuvēlūr, Peramaṇḍūr (Rishabhanātha temple), Mēlmalayaṇūr, Kīḻvayalāmūr and Neḍimōḻiyanūr have varadhahasta, on the left hand. The left hands of the stone images of Iḍaiyālam and Kaḷḷakoḷattūr and bronze image of Uppuvēlūr are in dhōlahasta. The bronze image of smaller at Tirumaruṅkoṇḍai is kaḍakahasta in her left hand, and bigger image shows nitrahasta posture above the head of the female image and the right have kaḍakahasta The left hand of the stone image of the same Tirumaruṅkoṇḍai has citrus while her right has varadamudra. The upper two hands of Mēlchittāmūr and Kilvayālamūr images have aṅkusa and pāśa in the right and left hands respectively. The lower right hand of Mēlmalayanūr is in abhayahasta, while Kīḻvayalāmūr has a lotus and both images have varadhahasta on the left. The right hand of the Anandamaṅgalam, Thyagadurgam and Mēlchittāmūr (Malainātha temple) images are holding bunch of fruits. The left hand of the Anandamaṅgalam Thyāgadurgam and Vīḍūr are placed on the head of a standing female image. All the images do not have kuśabhanda. The stone images of

Aṉandamaṅgalam, Thyāgadurgam, Mēlchittāmūr (Malainātha temple) Viḻukkam, Kaḷḷakoḷattūr and Kīḻvayalāmūr and two bronze images of Tirunaruṅkoṇḍai are depicted with cotton garment. The stone images of Uppuvēlūr, Vīḍūr, Peramaṇḍūr (two images) Iḍaiyālam Tirunaruṅkoṇḍai, Mēlmalayanūr (two images) Kīḻvayalāmūr and Neḍimōḻiyaṉūr and a bronze image of Uppuvēlūr are depicted with silk garment. All the stone images of Vīḍūr, Iḍaiyālam Peramaṇḍūr, (Rishabhanātha temple), Viḻukkam, Tirunaruṅkoṇḍai, Kaḷḷakoḷattūr, Kīḻvayalāmūr (two images) Mēlmalayaṉūr (two images) and Neḍimōḻiyaṉūr and bronze images of Uppuvēlūr are with Dhyāṇi Tīrthaṅkara on the forehead. The images of Aṉandamaṅgalam, Thyāgadurgam, Uppuvēlūr and Mēlchittāmūr (Malainātha temple) and both bronze images of Tirunaruṅkoṇḍai do not have Dhyāṇi Tīrthaṅkara.

The images of Aṉandamaṅgalam, Uppuvēlūr, Thyāgadurgam, Mēlchittāmūr, Vīḍūr, Peramaṇḍūr (both images), Iḍaiyālam, Viḻukkam, Kaḷḷakoḷattūr, Kīḻvayalāmūr and Tirunaruṅkoṇḍai are surrounded by three human figures, including two male and a female. One male figure is missing on the pīṭha of the bigger image of Tirunaruṅkoṇḍai. Hunter and hunting scenes are depicted on the slab of the Thyādurgam image. The stone image of Tirunaruṅkoṇḍai has six human figures. While at Kīḻvayalāmūr, Mēḻmalayaṉūr (one image) and Neḍimōḻiyanūr has two human figure.

Her vehicle lion is depicted in the different images in different ways. The stone image of Anandamaṅgalam, Mēlchittamūr (Malainātha temple), Vīḍūr (both images) are depicted by standing on the back of the lion. The legs of Dharmadēvi is placed on the back of lion found at Uppuvēlūr, Peramapḍūr, Vilukkam, Tirunarunkoṇḍai, Kīlvayalāmūr. The images of Iḍaiyālam and Mēlmalayanūr are having the lion depicted on a pīṭha. The image of Thyāgadurgam has a lion on her right. A bird is depicted on the pīṭha of another image from Mēlmalayanūr, instead of lion, may be considered as her vehicle.

5.4.0. OTHER IMAGES

Apart from Tīrthankaras, Yakshas and Yakshis, there are some other images are found in the Jaina temples also taken for the study mostly they are the simple imtation of the Hindu images. Though sixteen Vidhyādēvis are found in the Jaina pantheon, there is no single sculpture found in the early part, but some late bronze images are found in the name of Sarasvati in some of the temples and she is in form of Hindu goddess of learning, Saraswati. Likewise kshētrapāla, the guardian deity of the Jaina temple is similar in form to the Bhairava of Hinduism. Though of Bhāhubhali, the son of Rishabhanātha and Ganadhara a Jaina muni are not considered to be Tirthaṅkara. They are represented in nirvāṇa posture and srivatsa mark also given to them because of their attainment of the enlighted world. Bhahubhali

is found from 7th century A.D. The stone image of Gaṇadhara found at Mēlchittāmūr, belongs to the later period.

5.4.1. SARASVATI

Sarasvati is the goddess of learning and also called as Srutādēvi, the goddess of Śruti and Vidhyādēvi, the goddess of vidhya or learning. According to B.C.Bhattacharya,[55] there are sixteen Vidhyadēvis for sixteen kinds of art and science. They are quite similar to the conception of Hinduism. She is said to be the wife of Brahma. She has the common attributes like lute, book, and rossary. Her vehicle, Swan is the characteristic of Brahma. Peacock is also taken as a substitute to Swan by the images worshipped by the Digambara sects.[56] A bronze image of Saraswati at Kīlvayalāmūr (13th century A.D.) (Pl.61) Vīrapamūr (14th century A.D.), Vaḷathi, Peramaṇḍūr and Mēlathipākkam (Pl.62) (15th A.D.), Iḍaiyālam (16th century A.D.), Perumpugai (17th century A.D.) and Neḍimōḷiyanūr (20th century A.D.) and the paintings of Sarasvati at Peramaṇḍūr (Rishabhanātha temple) (18th century A.D.) have four hands. Her upper right hand has aṅkuśa and left has pāśa except a painting seen at Peramaṇḍur where vīṇa is depicted. Her lower right hand have akshamāla, while her left have pustaka. The bronze images of Saraswati are seated in sukāsana on the padmapīṭha. The painting of Sarasvati

at Peramaṇḍūr is in sukāsana on a rock. They do not have kusabhanda. The image of Mēlathippākkam wears ardhapaṭṭika on the waist. All the images have karaṇḍamakuta except the images of Mēlathippākkam, which has kēsabhanda on the head. The images of Mēlathipākkam and Kīlvayālāmūr have cotton garment, while others have silk. Swan is depicted as her vehicle on the pīṭha of all bronze images except the bronze image of Iḍaiyalam and a painting of Peramaṇḍūr which have peacock as her vehicle.

5:4:2. PŪRANA AND PUṬKALA

Puṭkala and Pūraṇa are the two significant consorts of Brahmadēva, in the Tamil country is comparable to the Brahmasasta or Hindu Ayyapār. The bronze images of Tirunaruṅkoṇḍai, Peramaṇḍūr and Iḍaiyālam have the images of Puṭkala on the right and Pūraṇa on the left. Both are seated in the śukāsana on a padmapīṭha and have two hands. The right hand of Puṭkala has varadhahasta and the left, with lotus bud while purana holds lotus on the right and varadhahasta on her left hand. She has a kusabhanda, depicted as seen at Iḍaiyālam. Puṭkala of Tirunaruṅkoṇḍai (Pl.42) and Peramaṇḍūr have a kusabhanda. She has a silk garment. There is no depiction of the Dhyāni Tirthaṅkara on the forehead. The image of Tirunaruṅkoṇḍai has yajnōpavīta. Both have karaṇḍamakuta on their head.

5:4:3. BHĀHUBHALI

He is a second son of Lord Rishabhanātha brother of Bharatha. He fought with his step brother Bharata for the kingship. When, Bhāhubhali about to get victory, turned to be a monk. He gave up his kingship to his brother Bharata and moditated for long time for his enlightement. He was not even bother about creatures and creepers, moving on his body and attained enlightment at the last. So that he was symbolically represented in the kāyōtsarga posture, with the creepers on his body as described by R.S.Gupte.[57] He is also called Gōmata or Gōmatēśvara.

The stone image of Bhāhubhali at Chōḷavāṇḍipuram (7th century A.D.) (Pl.63) and Mēlchittāmūr (Melainātha temple) (10th century A.D.) are seen on the rock. There is a stone image of Bhahubhali, found in the Śimhapurinātha temple at Melchittāmūr (14th century A.D.). The bronze images of Bhāhubhali are at Thāyapūr and Vilukkam (13th century A.D.) (Pl.64) and Kīḻvayalāmūr and Uppuvēlūr (16th century A.D.) They are standing in the kāyōtsarga posture and surrounded by the ant-hills. All the images are with curled hair and long lobbed ears. Creepers are seen on the body of all the images.

A triangular Srivatsa mole is on the right chest of the images. He has curled hair and long lobbed ears. The stone image in the Malainātha temple at Mēlchittāmūr is flanked by the two chauri bearers. An elephant with two riders, a man, a peacock and a tiger are also seen around him. The bronze images of Viḷukkam, Kiḷvayalāmūr and Uppuvēlūr have an oval shaped prabhāvaḷi, with makarat ōraṇa and yāḷi pilasters. The image of Kīḷvayalāmūr has a jewel motif over the head. Single umbrella is above the head of the images of Viḷukkam and Uppuvēlūr. The image of Thāyaṇūr do not have a prabhāvaḷi.

5:4:4. KSHĒTRAPĀLA

He is considered to be the guardian deity of the Jaina temples. B.C.Bhattacharya pointed out, that the name kshētrapāla itself seems to be a productor of the field.[58] He is usually placed on the north-eastern side of the Jaina temple, facing the main deity. He is quite similar to the Kālabhairava and Vaḍukabhairava of the Hindu pantheon, who are associated with dogs.[59]

Three stone images are available at Uppuvēlūr, (Pl.65) (10th century A.D.) Peramaṇḍūr (11th century A.D.) and Tirunaruṅkoṇḍai (13th century A.D.), The images found at Uppuvēlūr and Peramaṇḍūr have pāśa and dhamaru,

while the image of Tirunarunkoṇḍai have antelope and dhamaru on the upper right and left hands respectively. The lower right and left hands have sword and a pot respectively in all three images. He is standing in the nude posture. He has agnikēsa on the head. Dhyani Tīrthankara is on the foreheads of the images of Uppuvēlūr and Peramandūr. A vaṇamāla is hanging around the neck down to the knee. His vehicle dog is depicted nearby.

5:4:5. GAṆADHRAR

Gaṇadharar is like a chief account of Jaina Tīrthankara. They are twentyfour Gaṇadharas for twentyfour Tirthankaras. The grand assembly of Samavasaraṇa is divided into twelve kōshtās or compartments, each of which contains two representatives of their respective occupants.[60] A bronze image of Gaṇadhara is in the Rishabhanātha temple at Iḍaiyālam (Pl.66), (15th century A.D.) He is called Gaṇadharar of Rishabhanātha as he is in the Rishabhanātha temple. He is nude and seated on a padmāsaṇa. He has two hands. His right hand shows vyākyāpamudra, while his left hand is on his lap. His legs are placed in yōgāsana. He has curled hair on his head and long lobbed ears. A triangular śrivatsa mark is on his right chest.

5:4:6. GUṆABHADRĀCHARYA

Guṇabharāchārya is a Jaina monk, found from the 16th century A.D. inscriptions.[61] He is the native of Peramaṇḍūr and was a guru of Maṇḍalapurusha, who is also a native of Peramaṇḍūr. He was the famous Laxicographer during the period of king Krishnadēvarāya.[62] He is a famous scholar in Tamil and as well as Sanskrit.[63] He is the founder of the vīrasaṅgha and was called vīrasaṅgha pratiṣṭāchārya and was also described as koṇḍaimalai viṭṭagan,[64] the wise man of Tirunaruṅkoṇḍai.[65] An inscription on the pīṭha of the Nēminātha praises unmeasurable duty of Guṇabharāchārya, probably to the Tīrthaṅkaras and Jaina religion. A bronze image of Guṇabharāchārya is seen standing in the añjali posture. He is on the pīṭha of the Nēminātha image at Tirunaruṅkoṇḍai (16th century A.D.) (Pl.32). He has an akshamāla around his neck.

5:4:7. MĒRU

The mount Mēru is an important motif in the Jaina panṭheon. Many monks are said to have been meditated under Mēru. Rishabhanātha got enlightment at Mēru (Kailāsa). It is a circular pillar whose top ends in a point. All the Jaina temples have Mēru in the South Arcot district.

A stone Mēru at Kīḻvayalāmūr (Pl.67) temple is dated to the 12th century A.D. and two bronze figures Mēru is seen in the Rishabhanātha Jain temple at Peramaṇḍūr and Tirunaruṅkoṇḍai (Pl.68) (13th century A.D.) respectively. It has circular base and a lotus motifs on the top. There are sixteen Tīrthaṅkaras in the dhyāna posture with triple umbrellas over their heads. They are flanked by the chauri bearers. The Chaityālaya (Jaina temple motif) is also depicted on the Mēru at Kīḻvayalāmūr.

5:4:8. TĪRTHAṄKARA PANEL

Worshipping all twentyfour Tīrthaṅkaras in a single panel became a custom in the Jaina pantheon and it is under worship along with other images during pūja. A panel of twenty four Tīrthaṅkara is in the Jaina temples, found at Kīḻvayalāmūr stone (10th century A.D.) and bronze (19th century A.D.) and Thorappāḍi (stone) (19th century A.D.). A standing (kayotsarga) Tīrthaṅkara is in centre of the stone and bronze images of Kīḻvayalamūr and two standing (kayotsarga), Tīrthaṅkaras in the stone panel of Thorappāḍi. The stone panel of Kilvayalamūr (Pl69) is with the attached bronze image of Pārśvanātha in the centre of the panel, while other two are with their own media. The Pārsvanātha of stone panels have five hooded

snake and bronze have seven, over the head and surrounded by the chauri bearers on both the sides. Five attendants are depicted on the bottom of the stone panels. Conch, wheel, makaratōrana and yāḷi in its upper part and pillar motifs, podikās and yāḷi figures are on the lower part of the bronze panel.

5:4:9. TRIKĀLA TĪRTHANKARA

According to the Jaina mythology, there exists three worlds and each world has twentyfour Tīrthaṅkaras. This mythical form is depicted in a bronze plate, in the Rishabhanātha Jain temple at Peramaṇḍūr (Pl.70) (16th century A.D.). The upper portion of the plate has a makaratōrana with a Yāḷi, while the lower part has pilasters and Yāḷi brackets. There are two Gandharvas and two chauri bearers. Three standing Tīrthaṅkaras are depicted one above the other with two chauri bearers on the sides. The Tīrthaṅkara stands on a padmapīṭha in the kāyotsarga posture with a triple umbrellas. Each of the lower and middle Tīrthaṅkaras are surrounded by the twentyfour seated Tīrthaṅkaras. The upper one is surrounded by twentythree Tīrthaṅkaras, in the seated dhyāna posture. The top most seated Tīrthaṅkara is in the dhyāna posture, is flanked by

two chauri bearers. They are seven Tīrthaṅkar as on the top, who held triple umbrellas over their heads.

5.4.10. NANDĪŚVARAM

It is a pyramid one shaped. It has a flight of steps. A śikhara and kalasa motifs are found on the top. Nandīśwaram is a simple immitation of the vimāna of the temple. Each steps are considered to be a tala of the vimāna. Tīrthaṅkaras are depicted on the steps, immitating the kōshtadēvatas of the vimāna. The kūḍu motifs, śikhara kalasa and kārṇakūḍus are represented like vimena.

The bronzes Nandīśvaram are found in the Rishabhanātha temple at Peramapḍūr (15th century A.D.) (Pl.71) and Viḷukkam (17th century A.D.) There are four steps on the sides, which are depicted with seated dhyāna Tīrthaṅkaras. The first step or tala like at Peramapḍūr has four Tīrthaṅkaras and ashṭamaṅgalams and Viḷukkam has five Tīrthaṅkaras. There are four Tīrthaṅkaras on the second step, three on the third and one on the top most steps. They have miniature stūpas on the steps of the four corners. The fourth step of the Nandisvaram of Peramapḍūr has two kūḍus on its four sides. There are four kūḍu like prabhāvaḷis attached to the śikhara and ends with kalasa on the top.

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C_H_A_P_T_E_R - VI

PAINTING

6:0. Jains have decorated their temples and other places by painting the religious stories. The paintings of Sittaṇṇa-vāsal and Tirumalai reflect the important aspects of Jaina paintings in Tamilnadu. These paintings have created a niche among the south Indian painting styles and they were executed not only to beautify the temple or residence of the monks but to create an atmosphere for religions living. The themes, painted were mostly taken from Jaina religion. Sometimes geometric designs were added obviously as a decoration. The above tradition of decorating the places with paintings was no doubt followed in the South Arcot district. No Jaina paintings assignable to the beginning of the Christian era are found in the South Arcot district. The earliest paintings found in the district are assignable to the Chola period and they have come from Peramāṇḍūr. The painting at Thorappāḍi is more or less of the same period and the painting at Vīḻūr may be datable to the 17th century A.D. The painting at Kaṇṇalam, may belong to the 18th century A.D. or later.

Technically, these paintings are of three styles. The tempera technique was employed at Peramaṇḍūr (Rishabhanātha temple), Vīḻūr and Kaṇṇalam. The technique found at

Thorappāḍi is fresco and the technique found at Peramaṇḍūr (Chandranātha temple) is water colour.

6:1. PERAMAṆḌŪR

The painting executed on the ceiling of the saṅkīṭamaṇḍapa in the Rishabhanātha temple is Tempera style. These paintings were executed on a pilaster. The colours were mixed with gum and applied on the dried lime plaster base. The colours used are white, black and yellow. The first phase of the painting was executed during the Chola period. A naishṭika Brahmachāri (Pl.72) with his outstretched hands, wearing a white lower garment is seen, blessing a śrāvaka, who is kneeling before him. A woman in saree is in standing position and holding flowers, near to him probably, denote offering flowers to the Brahmachāri.

The second theme (Pl.73) is represented by three musicians played on 4 long musical instruments (kombu). They wear a long garment. Another male figure is shown with folded hands with a white lower garment in the pañchakacha fashion. Two men with flower baskets are shown near him.

The third theme (Pl.74) is shown with a drummer, playing with a folk drum (maiyāṇḍi mēḷam). Near to him a man is standing and playing nādhasvaram (a kind of flute). Two dancers are playing in front of a royal person, whose identification is not clear.

Another panel is much damaged. A chariot rider and a fighting scene is shown nearby.

The second phase of the painting is seen on the ceiling on the same place. It seems to have been painted over the Chola paintings. A mānastambha (pl.75) has been painted on the ceiling, separately. They were painted with blue pigments.

The painting of samavasarana scene is shown with nine circles. The first or the outer most circle has dvajas, radhas and Jinālayas. The second circle has fishes, crocodiles, crabs, water elephant, lotus and lilly flowers, swan, iṟāl (prawn) and other marine creatures representing the sea. The third circle has flowers. The fourth has a series of trees and bushes with triangular and circular boulders. Some of them have inscriptions in the 16-17th century characters. The fifth circle has a series of flags. The sixth one has trees. The seventh one has Jinalaya, the

eighth one has śrāvakas and śrāvakis. The nineth circle or central one has four dharmachakras on the four entrances to the circle, which is said be the world of enlightment. There are four entrances on its four cardinal directions cutting through all the circles. Four mānasthambhas are painted at the entrance to the outer circles of which the one painted on the western side is the biggest. There are four entrances shown on the four directions of the circles. All the entrances have gōpuras. Eight such gōpuras are depicted along the circles. There are steps, shown on the outer entrances. A dvajasthambha is on the southern side and two mānasthambhas are in the other entrance, which have motifs of śikhara and kalasa on the top and has two dvajas, facing opposite directions. They are painted with blue pigments.

On the southern side, a seated Saraśvati is painted. It is the third stage of the painting. It is painted on the lime plaster. She is seated on a small boulder with four hands and wears a karaṇḍamakuda. She holds the vīṇa in the right arm, a bundle of palm leaves in the left. She is wearing a white saree. Her vehicle peacock is standing near close to her. It is painted in between two pillars

to denote it as a maṇḍapa. She is flanked by two chauri bearers. Close to the above painting, four pairs of flying Vidhyādharas with two hands and a pair of flying wings on the four corners are painted in the lotus petal design. These paintings may belong to the 18th century A.D.

The Chandranātha temple at Peramaṇḍūr has some paintings on the inner walls of the garbhagriha. They may have been painted in the 18th century A.D. These paintings are not visible now. In the beginning of this century, these paintings were covered by a lime coating by the renovaters. According to the local people, the story of Vīrasēnāchārya, the author of Mēlchittāmūr temple and maṭha is being depicted.

6:2. THORAPPĀDI

The fresco painting is on the uttara of the saṅgīta maṇḍapa in the Pushpadanda temple (Pl. 76). A tree is painted in between two lotus designs. Two Tīrthaṅkaras in the kāyōdsarga posture and the two others in the seated dhyāna posture are painted. They have long ear lobes. Another painting depicts a lilly design. Near to it, there is a Tirthankara in a preaching attitude. The student may be Gaṇadhara. The colour scheme used is yellow, red and green.

It may belong to the 14th century A.D. The fresco paintings are painted on the wet lime pilaster. The colour pigments were drawn on it.

3.VĪDUR

The Rishabhanātha temple at Vīḍūr has a series of 30 panels of paintings, found on the ceiling of the mukhamaṇḍapa. These paintings narrate the history of the first Tīrthankara, the Rishabhanātha. Each panel represents the events of the life history of Rishabhanātha. These paintings are painted on the lime plaster. The colour pigments have been mixed with gum and water. Inscriptions of the 18th century characters are written below each panel. The painted panels starts at the south-eastern corner of the mukhamaṇḍapa, where four standing women attendants are depicted. In the second panel, the Gods (dēvas) including Sovdharmaṇḍis, after learning the birth of Rishabha (swāmi) travel to Ayōdhya. In the third panel, Lord Rishabha is taken by the elephant called Irāvadha for the sacred bath. In the fourth panel Rishabha is seated in the dhyāna posture on a padmapīṭha in the pāṇḍugaśilai maṇḍapa. The gods are carrying sacred water in the pots on their sides. The fifth panel depicts a dance sequence, symbolically represent the joy and creation.

In the sixth panel Lord Rishabha is shown, performing pūja. The seventh panel is damaged. The eighth panel depicts the marriage scene of Rishabha. In the nineth panel, Rishabha is depicted on a swing with his wives (Pl.77) The tenth panel depicts the dream of Dhasaswati. In the eleventh panel, the queen is asking Lord Rishabha, the meaning of the dream. The twelth panel depicts Rishabha in the preaching attitude.

In the thirteenth panel Rishabha is shown preaching to his consorts Brahmi and Sundari. In the fourteenth panel, the performance of the pūja to the Lord Rishabhanātha is shown. The fifteenth panel, shows the benefits of Nāgavamśa, which includes Guruvamśa, who conducted pūjas. The sixteenth, depicts the dance of Rishabha along with Apśaras. In the seventeenth panel, the eight gods of the upper world (dēvas) receiving Rishabha in the form of nīlāñjapai laya. In the eighteenth panel is shown, the carring of Rishabhānātha on the yimāna by the kings. In the nineteenth panel, Vidhyadharas are taking Lord Rishabha to the upper world.

In the twentieth panel, the gods (dēvas) are carring Rishabha on their shoulders to the Degashavadha. In the twentyfirst is shown Rishabha undergoing penance.

In the twentysecond is shown, the Dēvendra and Abharānadis are enjoing the ocean of Shīra. In the twenty-third panel, Lord Rishabha and others like Kāsmayōgēsher are standing and performing yōga. In the twenty-fourth panel, the king Chakravarti is returning after getting blessing. In the twenty-fifth panel Mārisakumāras and others are doing midhyādharas (Pl.77). In the twenty-seventh panel, Dharanēndra is taking Nami and Vinami by a yimāna (Pl.78). The twenty-eighth panel is not clear. In the twenty-nineth panel, the Gapadharas, including Rishabhanātha are in the samavasarapa. In the thirtith panel, the Chakrēsvari is going to his country to rule over it.

KANNALAM

The Chandranātha temple at Kappalam has a painting on the ceiling of the mahāmapdapa. It is painted on a lime plaster. The colours were mixed with water and using gum,the paints were applied. The colour used is mostly, red and black. Most of the paintings were damaged. They are mostly of a lotus designs, datable to the 19th century A.D.

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TABLE - I

PERIODWISE DISTRIBUTION OF THE JAINA CENTRES IN THE SOUTH ARCOT DISTRICT

Period

Sangam and post-Sangam	Pallava	Chola	Vijayanagara	Nayaka	Post-Nayaka and modern.
Jambai	Agalūr	Chaṭṭithāṅgal	Nyyal	Ālagirāmam	Aṉṉamaṅgalam
Daḷavaṉūr	Āmūr	Chidambaram	Kaṉṉalam	Vīrachōla-puram.	Sthānamili
Parayaṉpaṭṭu	Aṉandamaṅgalam	Dēvi Agaram	Viṭṭaikkuḍi		Ginges (Sakkirāpuram)
Tirunāruṅkoṇḍai	Chōḷavāṇḍipuram	Dādāpuram	Veḷḷimēḍu-pēṭṭai.		Kāttuchittāmūr
Tiruppāpuliyūr	Kumarappa-Nāyakkaṉpaḷayam	Iḍaiyālam			Neḍimōḷiyaṉūr
Tirunātharkuṉṟu	Kūḍalūr	Kaḷḷapuliyūr			
	Mañjakuppam	Kiḍaṅgil			
	Neḍimuḍiyāṉ	Kīlkuppam			
	Olakkūr	Kiḻakkōṇḍur			
	Paraṉūr	Kilvayalāmūr			
	Peramaṇḍūr	Koliyaṉūr			
	Puttāṉandal	Mēlathipākkam			
	Pudukkalaṉi	Mēlchittāmūr			
	Sivanārthāṅgal	Mēlmalayaṉūr			
	Thyāgadurgam	Paḷḷichandal			
	Thoṭṭi	Pāvaṇḍūr			
	Tiruvadigai	Pērāvūr			
	Thoṇḍūr	Perumpugai			
	Viḻukkam	Singānikuppam			
	Vīramaḍai	Thāyaṉūr			
	Vīrapāṇḍi	Tirukkōvilūr			
	Uppuvēlūr	Thorapoṇḍi			
	Ūrnithāṅgal	Vaḷathi			
		Vīḍūr			

TABLE - II

DISTRIBUTION OF THE JAINA VESTIGES IN THE JAINA CENTRES IN THE SOUTH ARCOT DISTRICT

	Name of the village	Temple	Sculpture	Painting	Cavern	Beds	Padha	Ins.
	2	3.	4.	5.	6.	7.	8.	9.
1.	Agalūr							
2.	Ālagirāmam							
3.	Āmūr							
4.	Aṇṇamaṅgalam							
5.	Aṇandamaṅgalam							
6.	Chidambaram							
7.	Chōḷavāṇḍipuram							
8.	Dēvi Agaram							
9.	Dādāpuram							
	Ethānamili							
	Eyyal							
	Giḍangil							
	Gingee(Sakkirāpūram)							
	Iḷamaṅgalam							
	Iḍaiyālam						•	•
	Jambai							
	Kaḷḷakoḷattūr						•	•
	Kaṇṇalam							
	Kāṭṭuchittāmūr							
	Kīḻkuppam(Kīḻaruṅguṇam)							
	Kiḻakkōṇḍūr.							
	Kiḻvayalāgūr							

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
23.	Kōliyaṇūr	•						•
24.	Kūḍalūr		•		•			
25.	Kumarapra Kāyakkaṇṇāṭṭai		•					
26.	Mēlathipākkam	•						
27.	Mēlchittāmūr	•						•
28.	Mēlmalayaṇūr	•						
29.	Mañjakuppam		•					
30.	Neḍimōliyaṇūr	•						
31.	Neḍumuṣiyāṇ				•	•		
32.	Ulakkūr		•					
33.	Pagavaṇṇaṭṭu				•			•
34.	Paraṇūr				•		•	
35.	Pavāṇḍūr		•					
36.	Peramaṇḍūr	•						•
37.	Pēraṇai	•						
38.	Pērāvūr	•						
39.	Perumpugai	•						
40.	Puttāṇandal		•		•	•		
41.	Seṇḍivampākkam	•						
42.	Siṅgāṇikuppam		•					
43.	Sivanārthāṅgal				•	•		
44.	Thāyaṇūr	•						
45.	Thoraprāḍi	•		•				
46.	Thyāgadurgam		•		•			
47.	Thoṭṭi				•	•		
48.	Tiṇḍivanam		•					

1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
49.	Tirunaruṁkoṇḍai	•			•	•	•	•
50.	Tiruppāpuliyūr							•
51.	Tirukkōvilūr							•
52.	Tirunātharkunru		•		•			•
53.	Tiruvadigai		•					•
54.	Tiṭṭaikuḍi							•
55.	Toṇḍūr	•			•	•		•
56.	Vaḍalūr	•						
57.	Vaḷathi	•	•					
58.	Veḷḷimēḍupēṭṭai	•						
59.	Vempūṇḍi	•						
60.	Viḷuppuram	•	•					
61.	Vilukkam	•					•	•
62.	Vīrachōlapuram	•						
63.	Vīramaḍai		•					
64.	Vīrapāṇḍi		•					
65.	Vīḍūr	•		•				•
66.	Vīraṇāmūr	•						
67.	Uppuvēlūr	•						
68.	Ūrnithāṅgal				•	•	•	

TABLE - III

ICONOGRAPHIC DETAILS OF TIRTHAṄKARAS FOUND IN THE SOUTH ARCOT DISTRICT

S.No.	Position of Tīrthaṅkara and name.	Cognizance	Special tree	Attendant		Attitude	Chauri bearers	Miscellaneous
				Yaksha	Yakshi			
1	2	3	4	5	6	7	8	9
1.	1 Rishabhanātha	Bull	Indian banyan tree (Nyagrodha)	Gōmukha	Chakkarēś-wari	Dhyāna kavōtsarka	Chauri bearers	Curled hair and long lobbed ears. Srivatsa on the right chest.
2.	2 Ajitanātha*	-	-	-	Rōhiṇi	-	-	-
3.	3 Sambavanātha	Horse	-	Brahma-dēva	-	kayōtsarka	Chauri bearers	Curled hair long lobbed ears. Srivatsa on the right chest.
4.	4 Abbinandanātha*	-	-	Yāksha	-	-	-	-
5.	6 Padmaprabha	Lotus	-	-	-	kayōtsarka	-	Curled hair long lobbed ears. Srivatsa on the right chest.
6.	7 Supārsvanātha	Swastika	-	Varanandi	Kāli	kayōtsarka	-	Curled hair on the head, long lobbed ears. Srivatsa on the right chest.
7.	8 Chandraprabha	Crescent moon or sun	Kāge tree with fruits & leaves	Vijaya	Jvālā mālini	dhyāna flying Vidhyā dharas	Chauri bearers and flying Vidhyā dharas.	Curled hair long lobbed ears. Srivatsa on the chest.
8.	9 Pushpadanta or Suvidhinātha	-	-	-	-	kayōtsarka	Chauri bearers and flying Vidhyā-dharas.	Curled hair on the head and long lobbed ears. Srivatsa on the chest.
9.	10 Śītalanātha	Asvatta (Ficus religiosa)	-	-	-	kayōtsarka	-	Curled hair on the head and long lobbed ears. Srivatsa on the right chest.
10.	11 Śreyāmsanātha	Rhinoceros or deer	-	-	-	kayōtsarka	Chauri bearers	Curled hair and long lobbed ears. Srivatsa mark on the right chest.

11.	12 Vāsupūjyanātha	-	-	-	-	kayōdsarga		Curled hair, long lobbed ears. Srivatsa on the chest.
12.	13 Vimalanātha	Boar	-	Shanmukha	Vairōti	kayōdsarga		Curled hair and long lobbed ears.
13.	14 Anandanātha	-	-	-	Anandamdi	dhyāga and kayōdsarga	Chauri bearers	Curled hair on the head, long lobbed ears. Srivatsa on the right chest.
14.	16 Sānthinātha	Deer	-	Garuda	Mahāmāgsi	kayōdsarga	-	Curled hair on the head. long lobbed ears. Srivatsa on the right chest.
15.	17 Kunduntha	Goat	-	-	-	kayōdsarga	Chauri bearers	Curled hair on the head long lobbed ears. Srivatsa on the right chest.
16.	19 Mallinātha	-	-	Kubera	-	kayōdsarga	-	Curled hair on the head and long lobbed ears. Srivatsa on the right chest.
17.	20 Munisvrtha	-	-	-	-	kayōdsarga	-	Curled hair on the head and lobbed ear. Srivatsa on the right chest.
18.	22 Nēminātha	Conch	-	Sarvāpa	Kūshmāndi Devi	kayōdsarga	Chauri bearers Vidhya-dharas.	Curled hair on the head. long lobbed ears. Srivatsa on the right chest.
19.	23 Pārsvanātha	Snake	-	Dhara-nēndra	Padmāvati	kayōdsarga dhyāna	Chauri bearers Vidhya dharas.	Curled hair on the head. and long lobbed ears. Srivatsa on the right chest.
20.	24 Mahāvira	[illegible]	Sāla tree	Mātanga	Sidhāvika or Dharmadēvi	[illegible] kayōdsarga (Bronze)	Chauri bearers Vidhya dharas.	Curled hair on the head and long lobbed ears. Srivatsa on the right chest.

* Tīrthankaras are not found in my survey but their attendents are available.

TABLE - IV

ICONOGRAPHIC DETAILS OF YAKSHAS

S.No.	Yaksha	Tirthankara	Vehicle	Attitude	Head	Hands	Miscellaneous
1.	Gōmukha	1.Rishabhanātha	Bull	sukāsana	one.cow faced.	Two hands R.H:rosary L.H:battle axe	
2.	Brahmaśīva	3.Sambavanātha	Elephant	sukāsana udkuḍiyāsana	Four. Three-One.	Six hands. R.H:ankusa, sword and varadha. L.H:lilly shield and lotus.	Wearing karanda makuta. Dhvani Tirthankara. Devi has sirastiraka. His consorts. Pujkali is on the right side and Purana is on the left.
						Four hands. R.H:varadha & japati. L.H:ankusa & dhoppabasta.	
						Six hands R.H:ankusa, bow & knife. L.H:Pasa, arrow & plough.	
3.	Pātāla	4.Abhinandanātha	-	sukāsana	Three. Three hooded snake over the heads.	Six hands R.H:ankusa, vajra & padma. L.H:pāsa, plough & broken flute)	Wearing karanda makuta on the heads, Dhvani, Tirthankara on his three heads.
4.	Varunandi*	7.Supārsvanātha	-	sukāsana.	one.	Two hands. R.H: staff L.H: not clear	Associate with Supārsvanātha.
5.	Syāma	8.Chandranātha	Swan	sukāsana	one.	Four hands: R.H:rosary & abhaya L.H:axe & fruit.	Associated with Chandranatha.

6.	Sheramukha*	13. Vimalanātha	[illegible]	sukāsana	Six.	Two hands. R.H:abhaya. L.H.axe.	Associated with Vimalanātha.
7.	Garuda*	16. Śāntinātha	Deer	sukāsana	One.	Four hands: R.H:Vajra & lotus L.H:discuss & varada.	Associated with Śāntinātha.
8.	Sarvana	22. Neminātha	Elephant	stitalasā jita.	One. wheel on the head.	Four hands. R.H.aṅkusa & padakahasta. L.H.pasa & alapadma.	Wearing karandamakuta wheel in on the head. Dhyani Tirthaṅkara on his four head.
						R.H:bow & arrow L.H:pāsa & vessel or pota.	
9.	Dharanendra	23. Pārsvanātha	Tortoise	sukāsana	One. Five hooded snake over the head.	Four hands: R.H:aṅkusa & pasa L.H:pāsa & fruit.	
						Four hands R.H:snake & abhaya L.H:pāsa & fruit.	
10.	Matanaka*	24. Mahāvīra	Elephant	sukāsana	One.	Two hands. R.H:citron L.H:varadahasta.	Associated image with Mahāvīra.

* Separated images are not found in my field survey.

TABLE - XV

ICONOGRAPHIC DETAILS OF YAKSHIS FOUND IN THE SOUTH ARCOT DISTRICT

S.No.	Yakshis	Tīrthaṅkaras	Vehicle	Attitude	Head	Hands	Miscellaneous
1.	Chakkarēsvari*	1.Rishabhanātha	Eagle	sukāsana	One.	Two hands. R.H:varadha L.H:vajra.	Associated image with Rishabhanatha.
2.	Rōhiṇi	2.Ajitanātha	-	sukāsana	One.	Four hands. R.H:disc (chakkara) & pot. L.H:conch, & pot.	Having karaṇḍamakuṭa on the head. Dhyāṇi Tīrthaṅkara.
3.	Kāḷi*	7.Supārsvanātha	-	sukāsana	One.	Two hands. R.H: bell L.H:trident	Associated image with Supārsvanātha.
4.	Jvalāmalini	8.Chandranātha	Buffalo	Stitakuñjita	One.	Eight hands. R.H:Chakkara arrow, trident & varadha. L.H:conch, bow, spear, or dagger & pot. R.H:shield chaṅgu & chakkara. L.H:sword, snear & trident. R.H:chakkara, trident, arrow & varadha. L.H: conch, aṅkusa, bow bell & fruit.	Wears and karaṇḍamakuṭa on her head. Dhyāṇi Tīrthankara.
5.	Vairoti*	13. Vimalanātha	Gōṇasa (snake)	sukāsana	One.	Four hands. R.H:arrow & snake L.H:bow & snake.	Associated image with Vimalnatha.

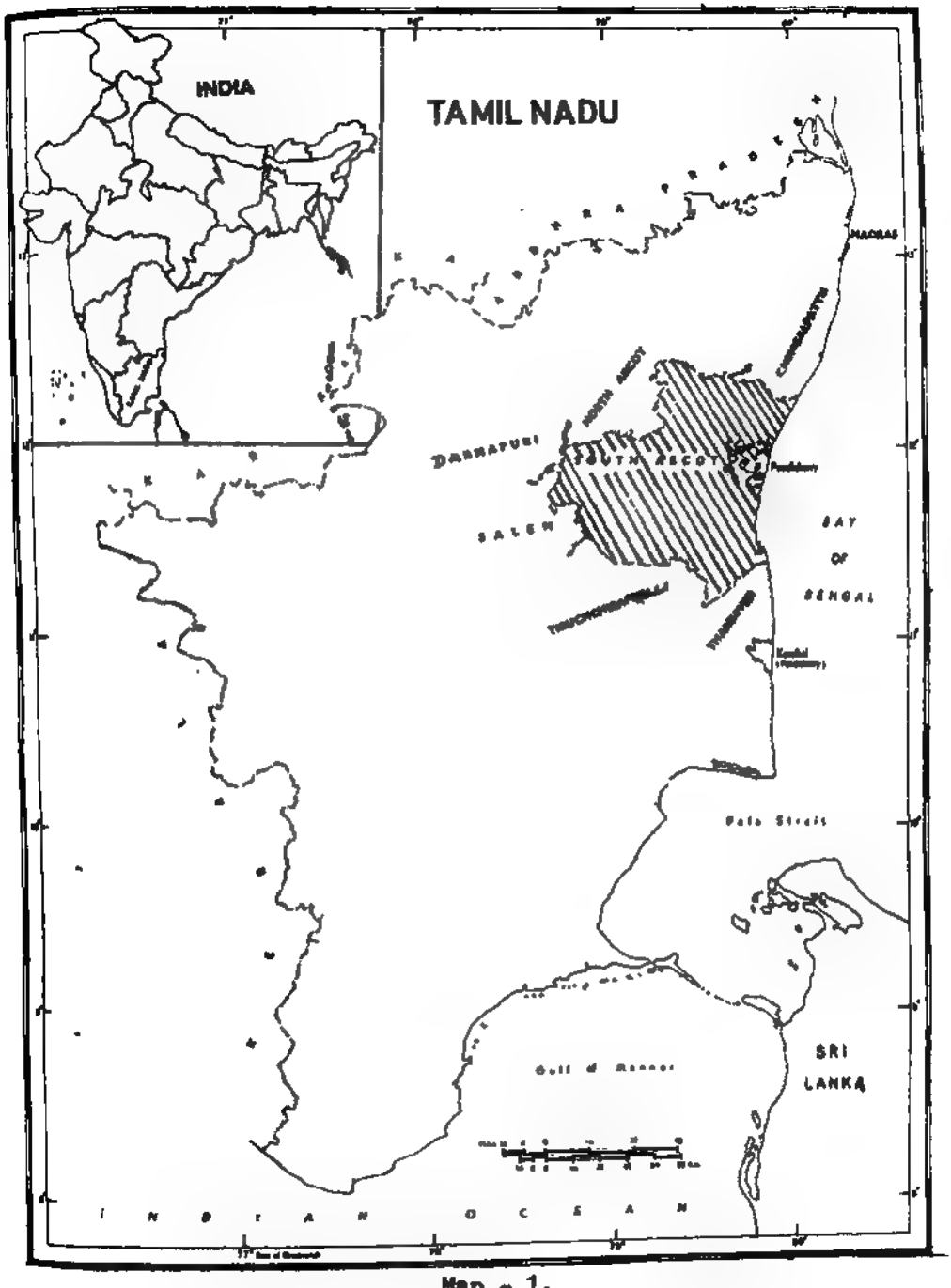
6.	Aṇandamathi	14. Aṇandanātha	Swan	sukāsaṇa	One. Dhyāṇi Tīrthaṅkara karaṇḍa-makuṭa.	Four hands. R.H:bow & abhaya L.H:arrow & fruit.	Only one bronze image found in my field survey.
7.	Mahāmāṇasi*	16. Santinātha	Peacock	sukāsaṇa	One.	Four hands. R.H:Sword & abhaya. L.H:disc & fruit.	Associated with Sāntinātha.
8.	Kūshmāṇḍidēvi	22. Nēminātha	Lion	Stitakuñjita sukāsaṇa.	One. feather motif on her head. Dhyāṇi Tīrthaṅkara. karaṇḍa makuṭa.	Two hands. R.H:Lotus. L.H:dhōlahasta. R.H:dhōlahasta. L.H:Lotus. R.H:Lotus. L.H:Varadha.	She is surrounded by the two male and a female figures. Feather motifs on her head. Dhyāṇi Tīrthaṅkara is her forehead
9.	Padmāvati	23. Pārsvanātha	Kōlipāmbu (snakes cock) (kukkuṭa sarbha)	Vīrāsaṇa sukāsaṇa.	One. wearing karaṇḍa-makuṭa. Dhyāṇi Tīrthaṅkara Five or seven hooded snake.	Four hands. R.H:Padma & abhaya L.H:fruit. R.H:aṅkusa &abhaya L.H:pāsa & fruit R.H:aṅkusa & pāsa L.H:padma & fruit R.H:aṅkusa &abhaya L.H:pāsa & fruit. R.H: aṅkusa & pāsa L.H: abhaya & fruit.	Snake hood of five or seven over the head. Dhyāṇi Tīrthaṅkara wearing karaṇḍamakuṭa on her head. Her vehicle kōlipambu or kukuṭasarbha is a combination of the cock and snake according to the local verse and a kind of a snake (crude variety) in the Jaina legend.
10.	Dharmadēvi or Siddhāyika.	24. Mahāvīra	Lion	stita-kuñjita. sukāsaṇa.	One. karaṇḍa makuṭa. Dhyāṇi Tīrthaṅkara.	Two hands. R.H:lilly L.H:holding tree R.H:lilly L.H:varadha R.H:kadakahasta L.H:nitrahasta R.H:kadakahasta L.H:spoon giving posture (Simhakarnahasta) R.H:varadha L.H:citras R.H:lilly L.H:dhōlahasta R.H:kaḍaka hasta holding punch of fruits. L.H:nitra hasta. Four hands R.H:aṅkusa lilly L.H:pāsa-varadha.	Siddhāvika is considered to be a Dharmadevi in Tamilnadu.

* Separated images are not found in my field survey.

TABLE - VI

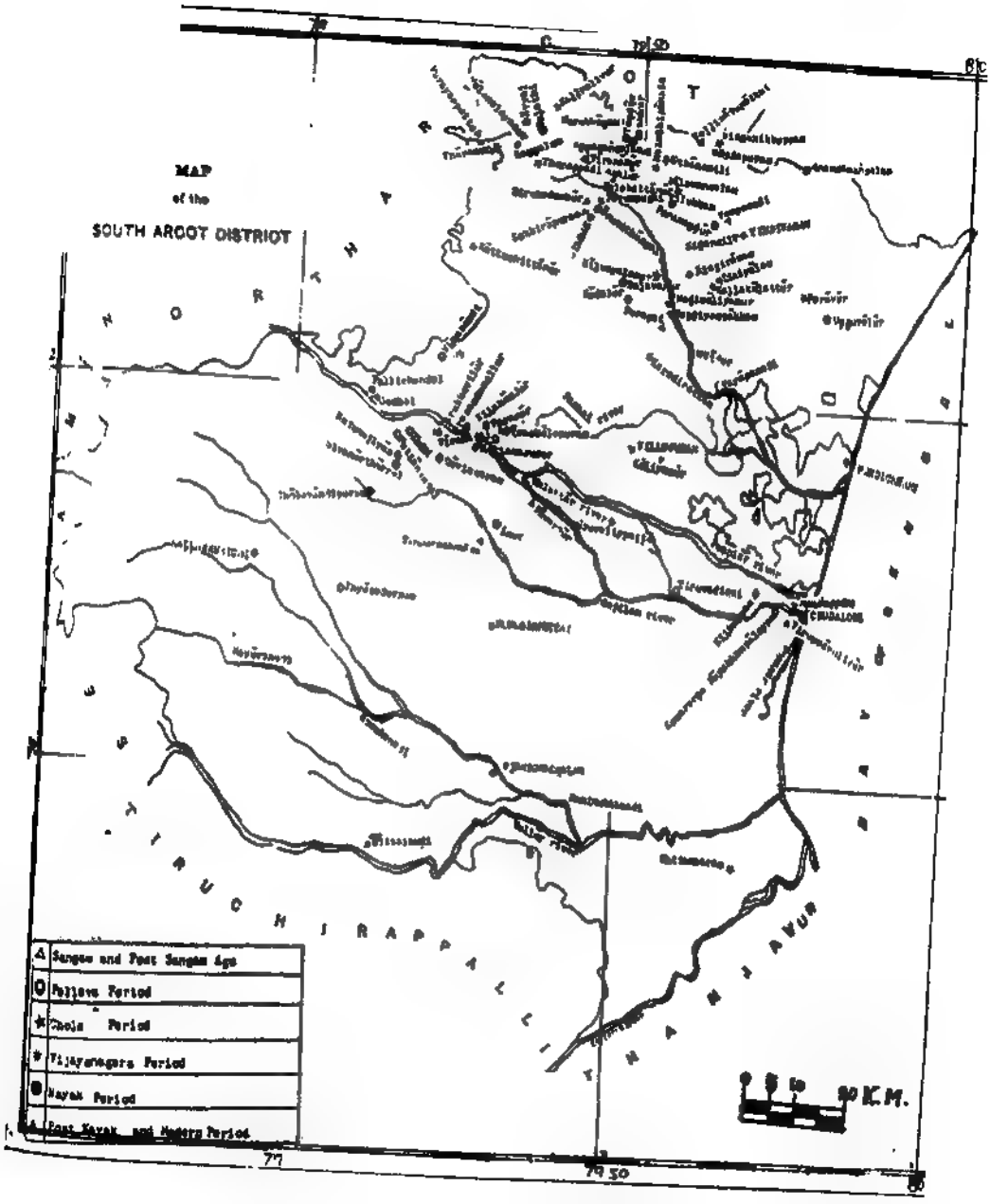
ICONOGRAPHIC DETAILS OF OTHER IMAGES FOUND IN THE SOUTH ARCOT DISTRICT.

S.No.	Name of the image	Vehicle	Attitude	Head	Hands	Miscellaneous
1.	Kshōtrapāla	Dog	Stitakuñjita	One. agnikēsa Dhyāni Tirthaṅkara	Four hands. R.H.pāsa & sword L.H:dhamaru & pot. R.H:antilop & sword. L.H:kettledrum & pot.	Guardian deity of the temple.
2.	Bhāhubhali	-	kayōdsarka	One.	Two hands. ajānulampabhāṭu hasta.	Creepers on the body surrounded by anhils elephants, tiger peacock. Flanked by chaury bearers. Srivatsa on his right chest.
3.	Gaṇadharar	-	dhāyana	One.	Two hands. R.H:Viyākyāṇa mudra. L.H:dhyāṇamudra	Curled hair on the head. Srivatsa mark on his right chest. Long lobbed ears.
4.	[illegible]	Peacock swan	sukāsana	One kritamakuta karandamakuta	Four hands. R.H:aṅkusa akshamāla L.H:pāsa & pushtaka R.H:aṅkusa & rosary L.H:pāsa & pushtaka.	Godless of learning.
5.	Pudkala	-	sukāsana	One karaṇḍa-makuṭa.	Two hands. R.H.Varadamudra L.H:lotus.	Taken to be a consort of Brahmadeva. Sitting on right side of the Brahmadeva on the padmapītha.
6.	Puraṇa	-	sukāsana	One. karaṇḍa-makuṭa.	Two hands. R.H.varadamudra L.H.lilly.	Taken to be as a consort of Brahmadēvā like pudkala. She is sitting on the left side, on the padmapītha.



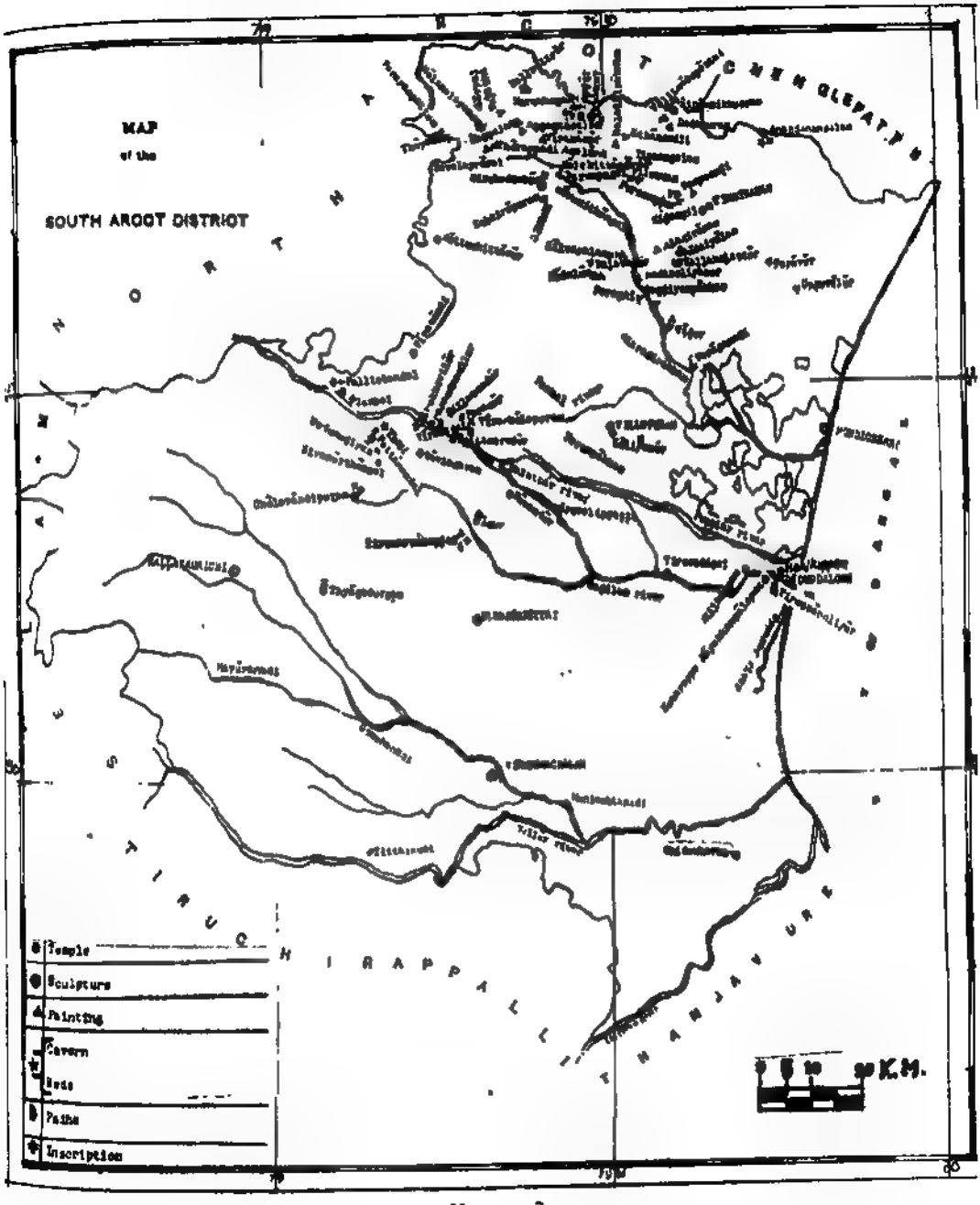
Map - 1.

LOCATION MAP OF SOUTH ARCOT DISTRICT



Map - 2.

PERIOD-WISE DISTRIBUTION OF JAIN VESTIGES



Map - 3

DISTRIBUTION OF JAIN ANTIQUITIES

KEY TO THE FIGURES

1. GARBHAGRIHA
2. ARDHAMANDAPA
3. MAHAMANDAPA
4. MUKHAMANDAPA
5. OUTER MANDAPA
6. MANASTAMBHA
7. BALIPITHA
8. DWAJASTAMBHA
9. GOPURA .
10. SUBSIDIARY SHRINES
   a. RISHABHANATHA
   b. SREYAMSANATHA
   c. BRAHMADEVA
   d. DHARNENDRA
   e. JVALAMALINI
   f. PADMAVATI
   g. DHARMADEVI
   h. SARASVATI
   i. BAHUBHALI
   j. KSHETRAPALA
   k. NAVAGRAHA
   l. GANADHARA
11. PANDUYASILAIMANDAPA
12. ALANKARAMANDAPA
13. KALASASTAPANAMANDAPA
14. MUNIKOTTADI
15. NEIVEDHYAKOTTADI
16. PRAKARA WALL.

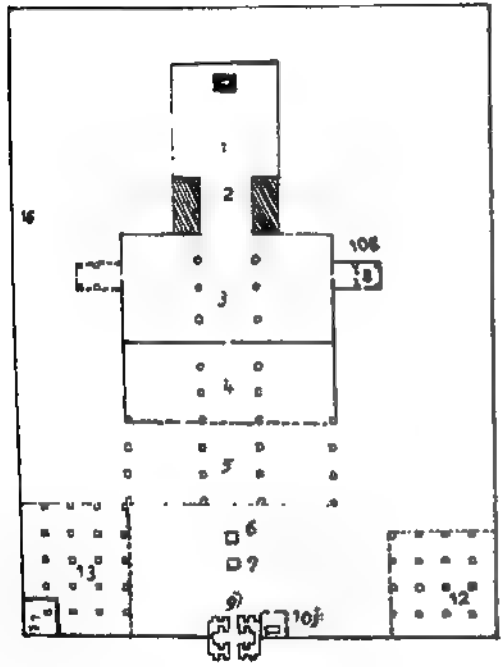


Fig.1 Plan : Rishabhanātha temple, Peranampūr.

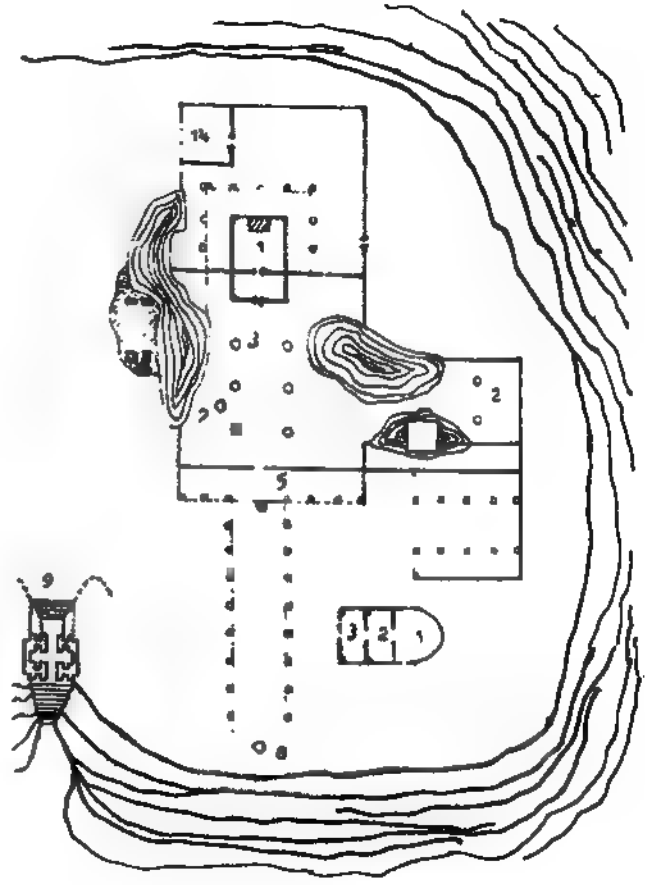


Fig.2 Plan : Appāndainātha temple, Tirunarunkoppai.

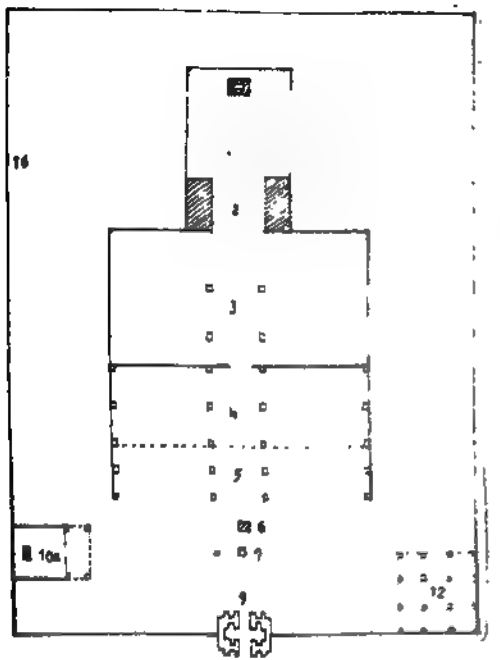


Fig.3 Plan : Mahāvīr temple, Nīrāvār.

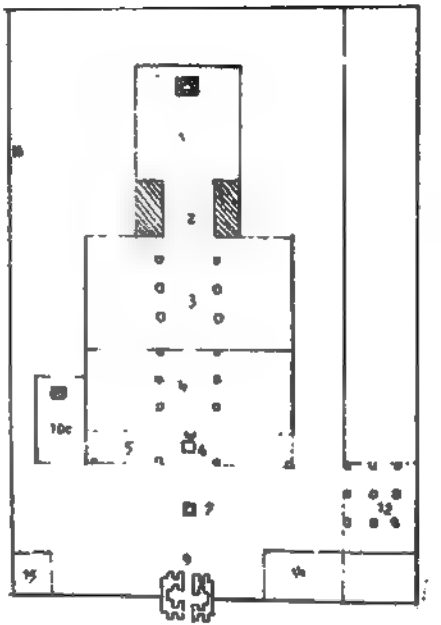


Fig.4

Plan : Rishabhanātha temple, Idaiyālam.

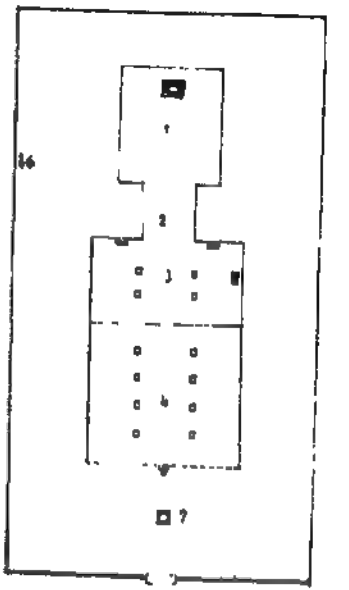


Fig.5

Plan : Chandranātha temple, Peramaṇ

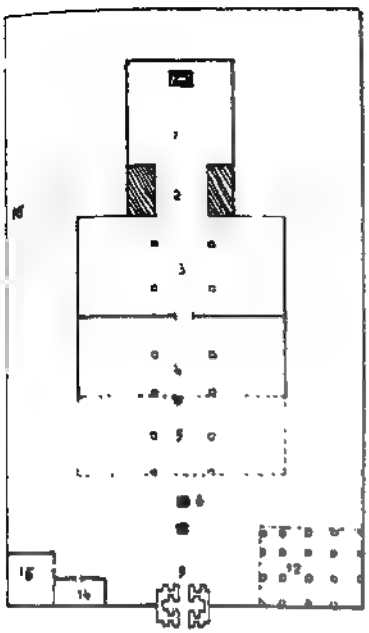


Fig.6

Plan : Rishabhanātha temple, Vaḷḷanthi.

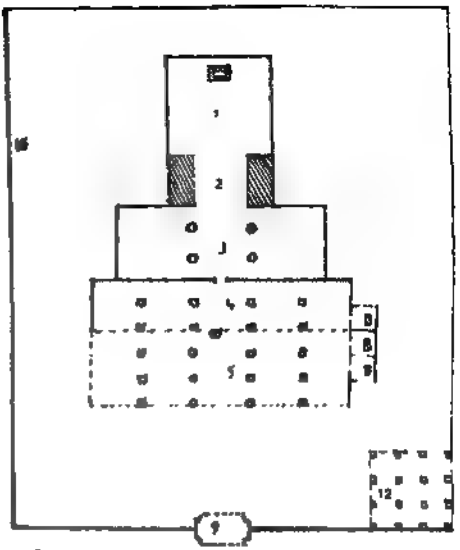


Fig.7

Plan : Ādisvara temple, Mēlmalayanūr.

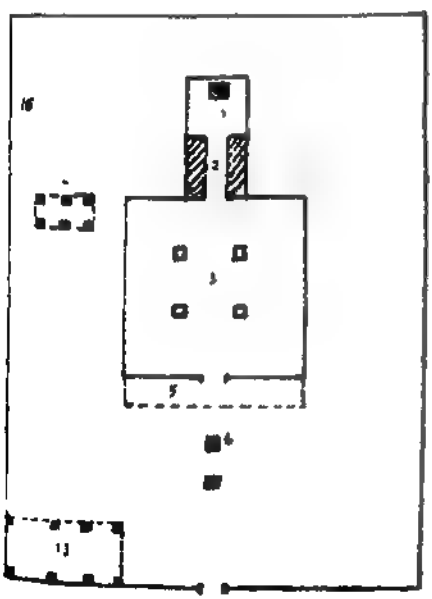


Fig.8

Plan : Ādisvara temple,

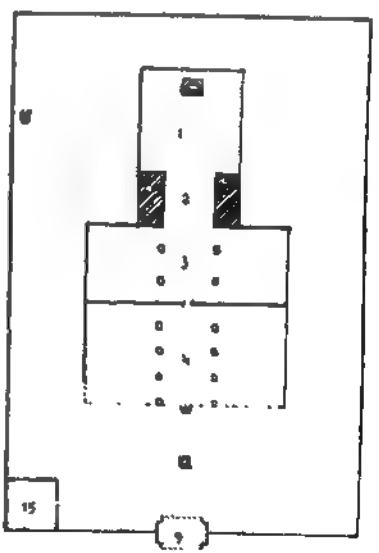


Fig.9

Plan : Anantanātha temple, Mēlathipākkam

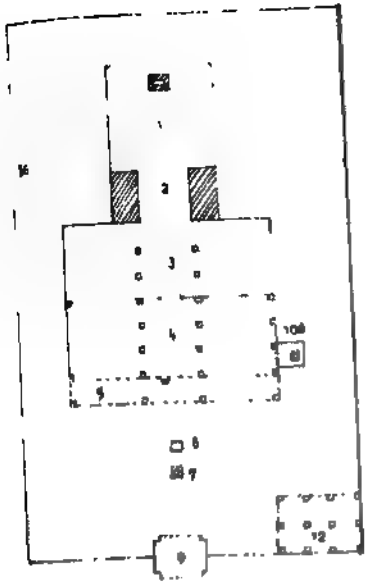


Fig.10

Plan : Pārśvanātha temple, Kallasmaliyūr.

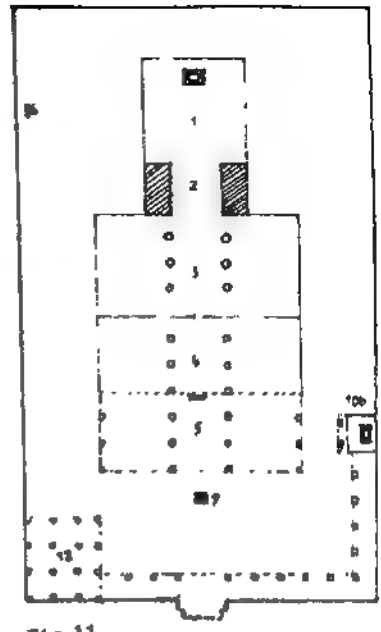


Fig.11

Plan : Rishabhanātha temple, Vīḍūr

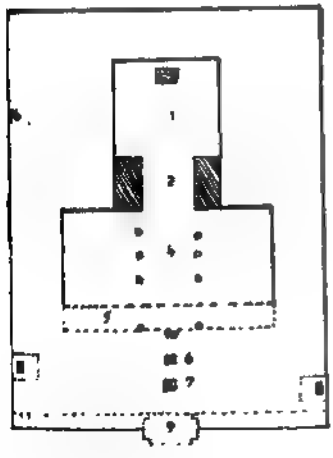


Fig.12

Plan : Rishabhanātha temple, Agalūr.

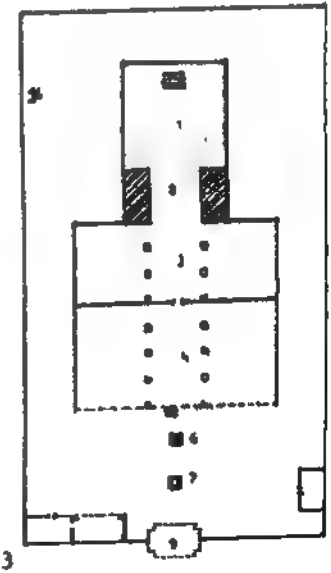


Fig.13

Plan : Rishabhanātha temple, Kallakolattūr.

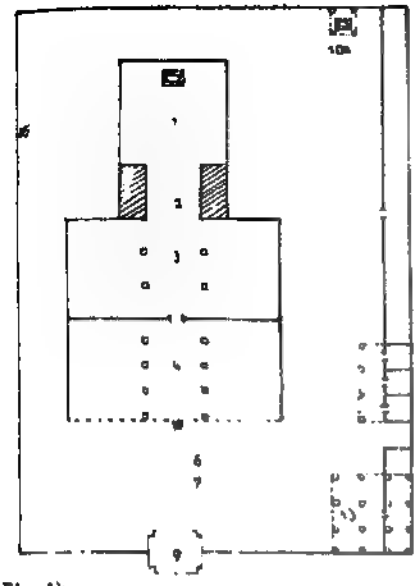


Fig.14

Plan : Rishabhanātha temple, Vīrapāṇḍur.

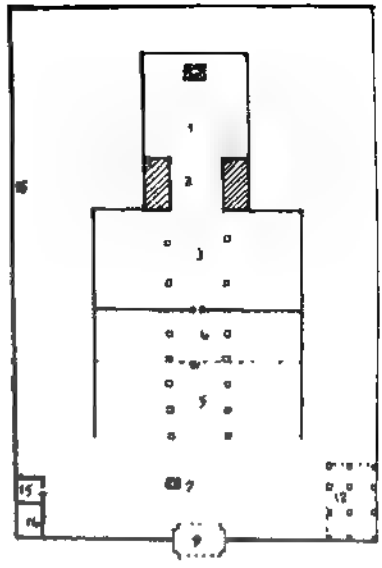


Fig.15

Plan : Pushpadanda temple, Thorappāḍi.

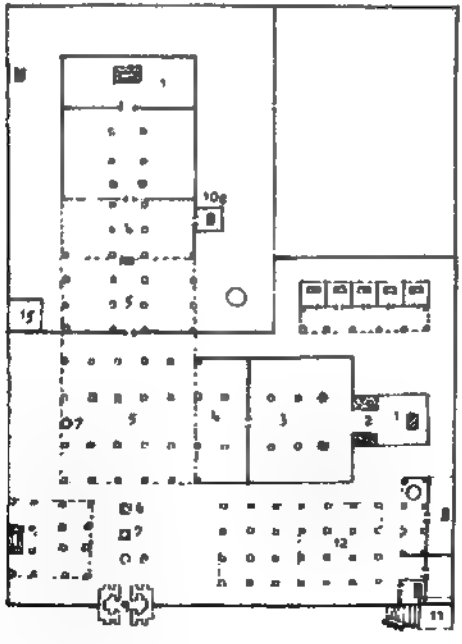


Fig.16

Plan : Simhapurinātha temple, Melchittāmūr.

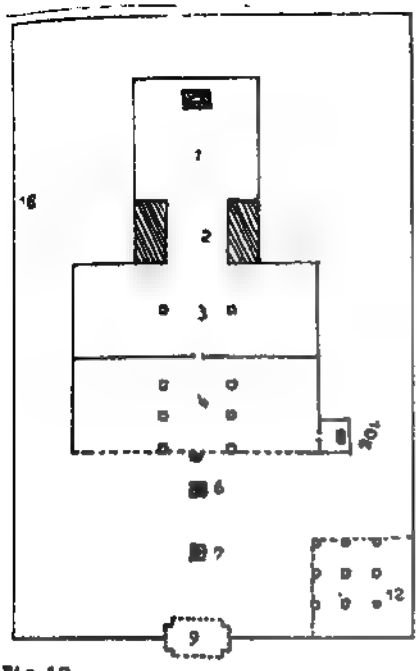


Fig.17

Plan : Aṇandahātha temple,

Iḷamaṅgalam.

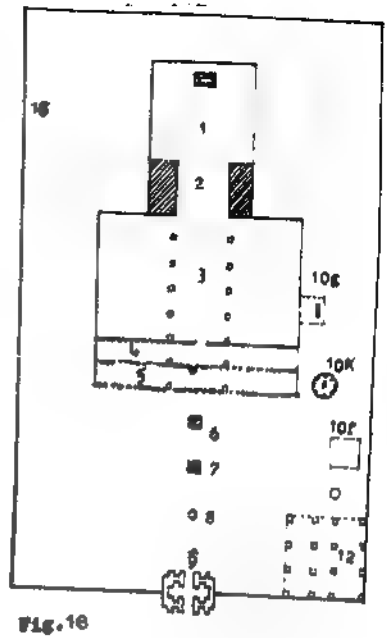


Fig.18

Plan : Rishabhanātha temple, Vilukkam

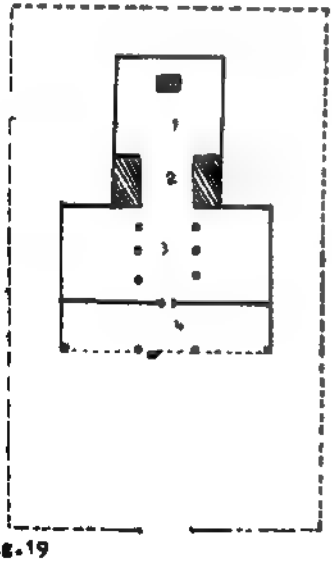


Fig.19

Plan : Chandranātha temple, Kaṇṇalam.

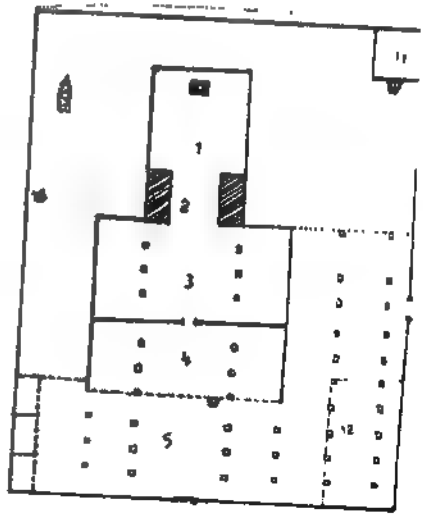


Fig.20

Plan : Rishabhanātha temple, Ālagiramam

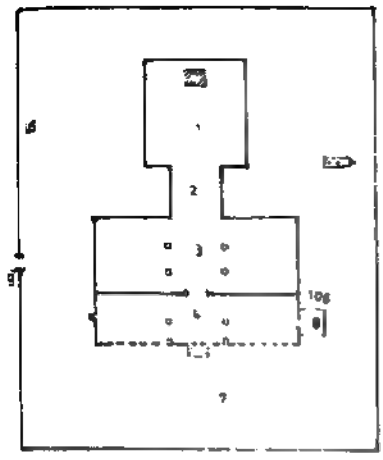


Fig.21

Plan : Pārśvanātha temple, Pērapai.

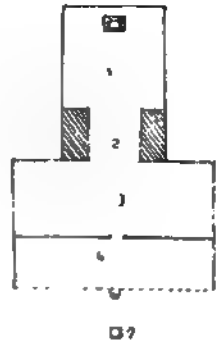


Fig.22

Plan : Mēminātha temple, Ethānemili.

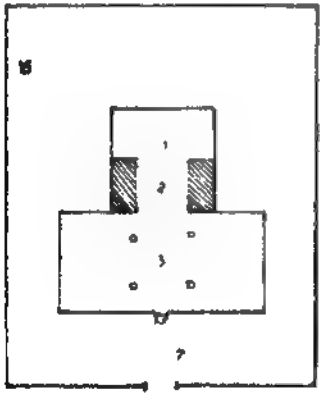


Fig.23

Plan : Mēminātha temple, Vēmpooṇḍi.

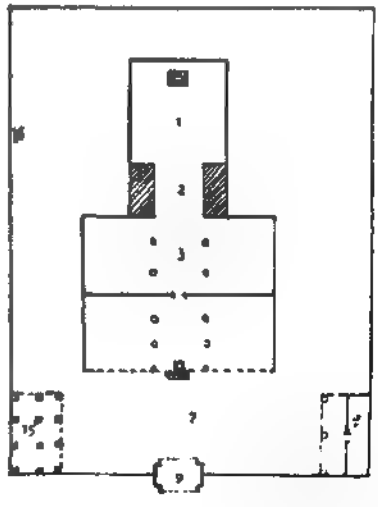
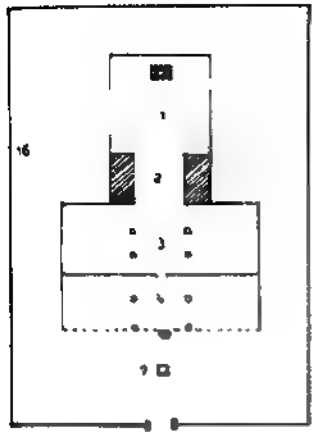


Fig.24

Plan : Ādīśvarar temple, Thāyapūr.



lg.25

an : Pārsvanātha temple, Nedumōlāyapūr.

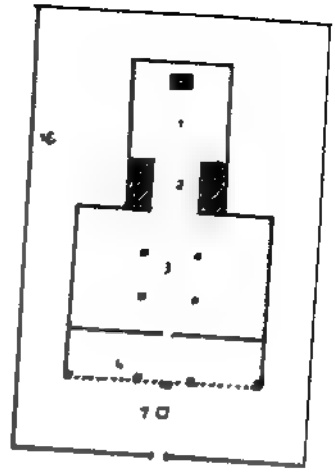


Fig.26

Plan : Pārsvanātha temple, Senḍiyanpākkam.

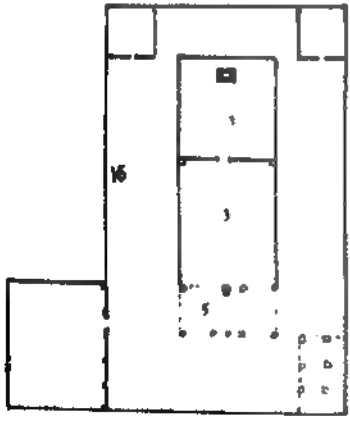


Fig.27

Plan : Mallinātha temple, Tonḍūr.

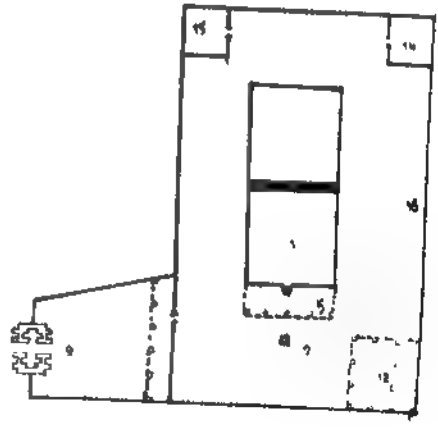


Fig.28

Plan : Malainātha temple, Mēlchittāmūr.

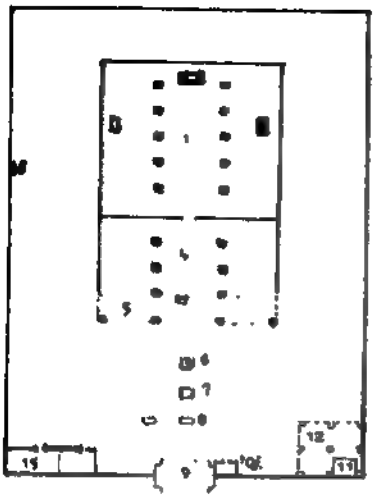


Fig.29

Plan : Anandanātha temple, Uppuvēlūr

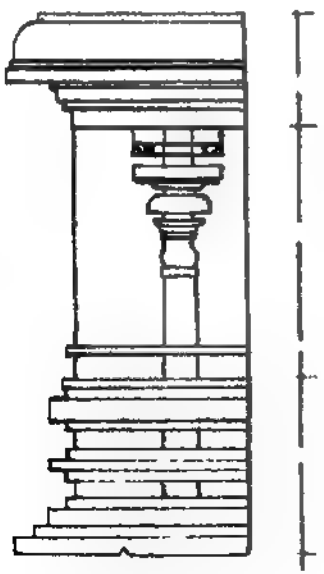


Fig.30

Gōpura: Rishabhanātha temple, Iḷamaṅgalam.

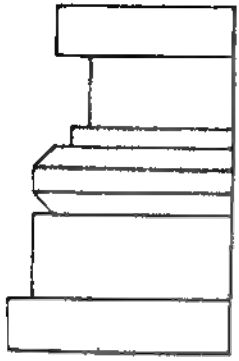


Fig.31
Pādabhanda adisthāna Rishabhanātha temple, Paramaṇḍūr.

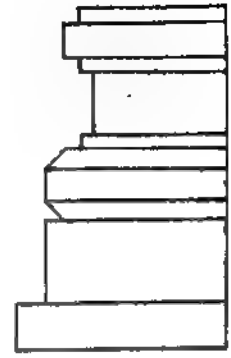


Fig.32 Padabhanda adisthāna Rishabhanātha temple, Kallakuliyūr.

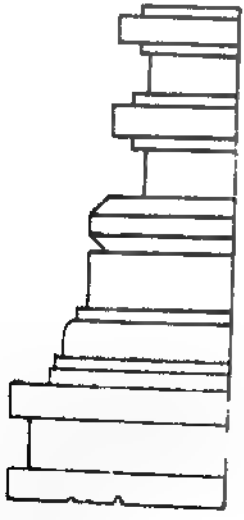


Fig.33
Pādabhanda adisthāna Anandanatha temple, Kalathirukkam.

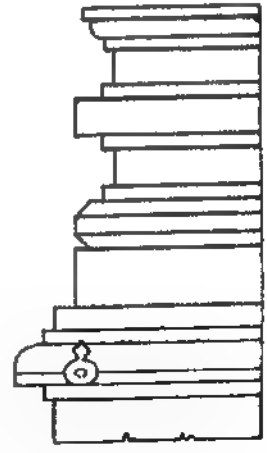


Fig.34
Pādabhanda adisthāna Chandranātha shrine, Appāndainātha temple, Tirunarunkoṇḍai.

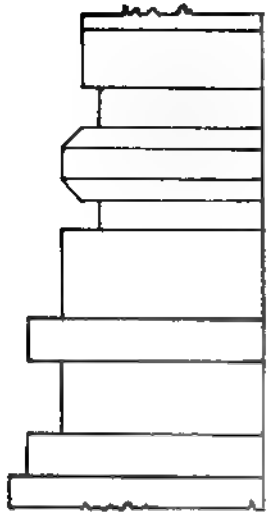


Fig.35

Pādabhanda adisthāna Chandranātha temple.

Peramaṇḍūr.

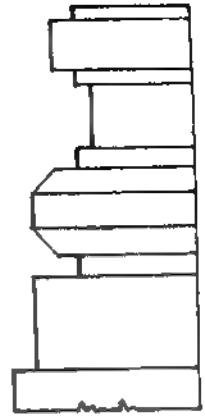


Fig.36

Pādabhanda adisthāna Mahāvīra temple,

Pērāvūr.

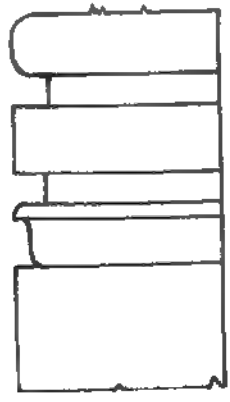
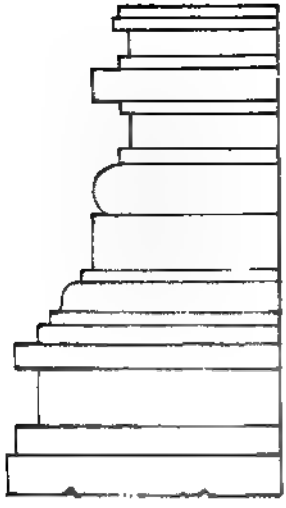


Fig.37

Pratibhanda adisthāna Rishabhanātha temple, Viḍūr.



Lg.38

Pratibhanda adisthāna Rishabhanātha temple.
Perumpugai.

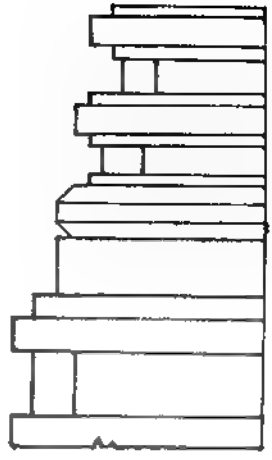
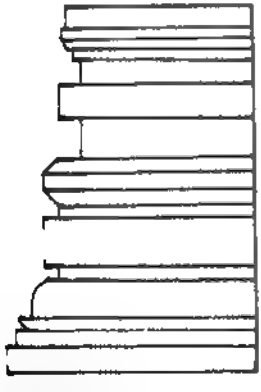


Fig.39

Padabhanda adisthāna Rishabhanātha temp
Iḍaiyālam.



nda adisthāna Rishabhanātha temple (gōpura)
ḍūr.

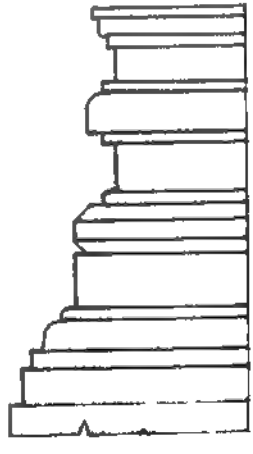
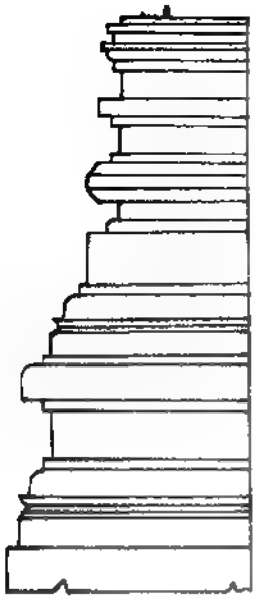


Fig.41

Pādabhanda adisthāna Anandanātha temple,
Veḷḷimēdupettai.



g.42

dabhanda adisthāna Simhapurinātha temple,

ēlchittāmūr.

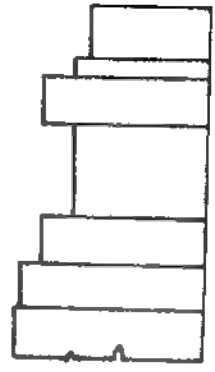


Fig.43

Pādabhanda adisthāna Rishabhanātha temple

vīranāmūr

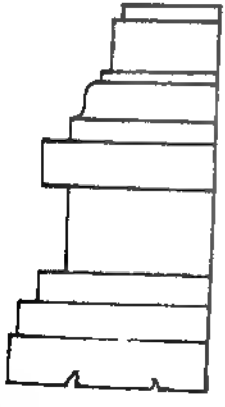


Fig.44

Pādabhanda adisthāna Chandranātha temple,

Eyyal.

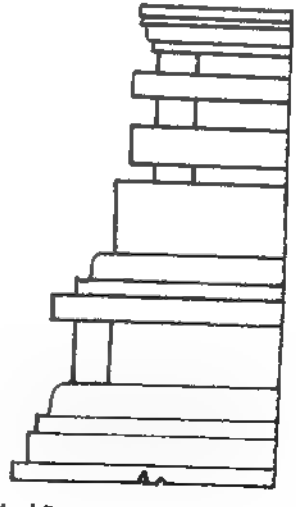


Fig.45

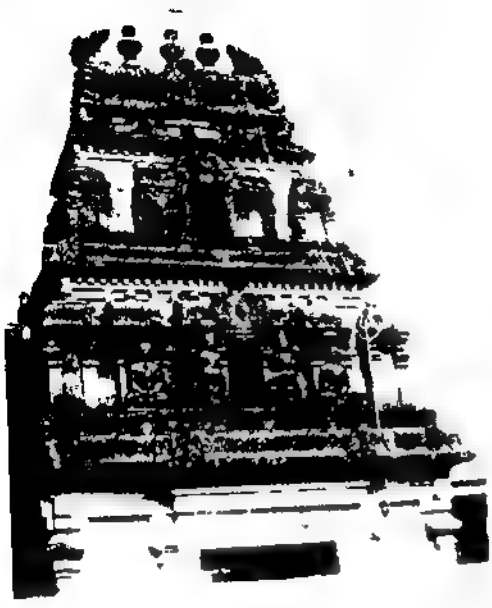
Padabhanda adisthāna Adisvara temple,

Thayanūr.

Pl.1. Mahabharātha temple-side view
with mārutamba at Idaiyilam

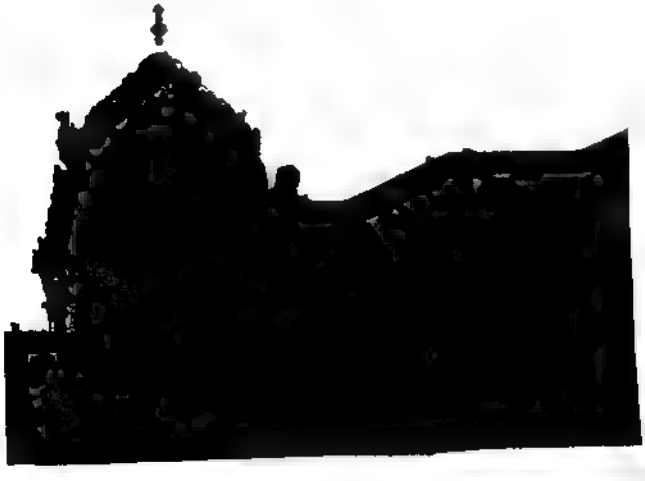
Pl.2. Gopura
Pērāvūr.

Pl.3. Sthanapurinātha temple-gōpura
Mēlenittā ūr.

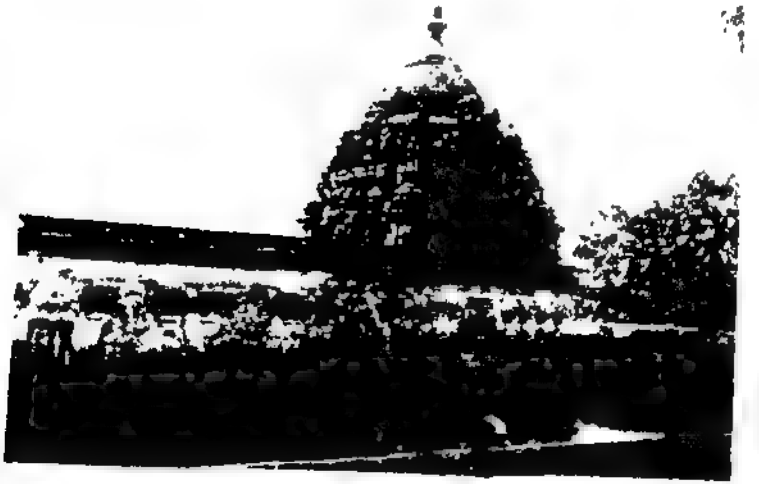


Pl.4. Rishabhanātha temple-gōpura
(Jaiyālam

Pl.5. Rishabhanātha temple-vimāna
(Parsvanātha shrine) Peranandur

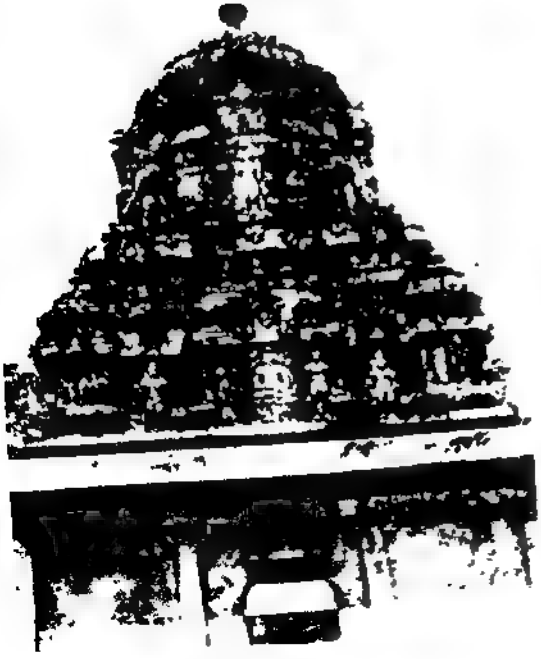


Pl.6. Anandanātha temple, Mālathipakkam.



P.7. Rishabhanātha temple-General view

Pl.8. Rishabhanātha temple-vimāṇa.
Vilukkam



Pl.9. Pushpadanda temple-vimāṇa
Thorappāḍi.

Pl.10. Rishabhanātha temple-vimāna
Paramapūr

Pl.11. Ādisvara temple-vimāna
Mēlmalayapūr.

Pl.12. Simhasūrinātha temple-alaṅkāra maṇḍapa - Melchittāmūr.

Pl.13. Simhasūrinātha temple - Nṛttasabhāmaṇḍapa-Melchittāmūr

Pl.14. Ādīśvara temple-māṇastaṁbha,
[illegible]

Pl.No.15. Appāṇjainātha temple-vimāṇas
of the Chandranātha and
Appaṇjainātha shrines-Tirunaruṅkoṇḍai.

Pl.16. Rishabhanātha (stone) Mahāvira temple, Pārāvūr.

1.5[illegible] [illegible]nātha (stone) Rishabhanātha temple, Peramaṇjūr.

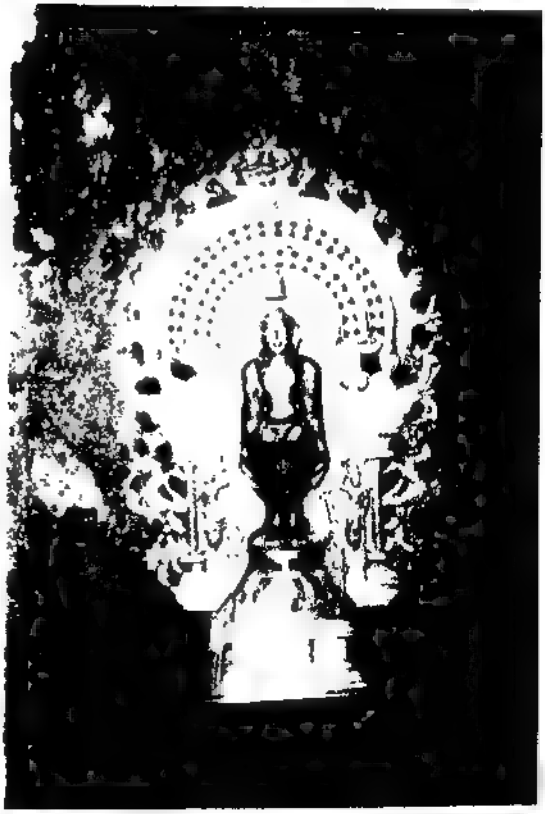
Pl.16. Rishabhanātha(stone) Rishabhanātha temple, Vilukkam.

Pl.[illegible]. Rishabhanātha(stone) Ādisvara temple, Tilvavalāmūr.

Pl.20. Rishabhanātha(marble) Rishabhanātha temple, Peramaṇḍūr.

Pl.21. Rishabhanātha(bronze)Rishabhanātha temple, Peramaṇḍūr.

Pl.22. Rishabhanātha (bronze) Aprāṇjaināthā temple, Tirunaruṁkoṇjai.



Pl.23. Sambavanātha (bronze) Mahavīra temple, Pārāvūr.

Pl.24. Jinārsvanātha (bronze)Rishabhanātha temple, Kaḷḷakoḷattūr.

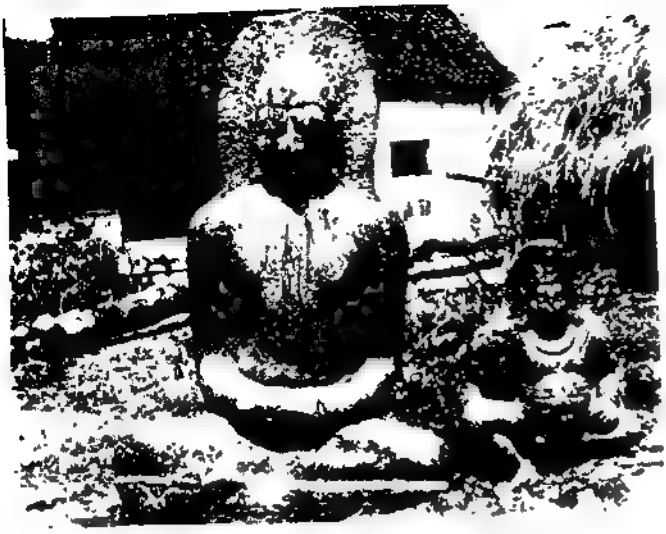
Pl. 25. Chandranātha(bronze)appāṇḍainātha temple, Tirunaruṅkoṇḍai.

Pl.26. Chandranātha (bronze) Rishabhanātha temple, Peramaṇḍūr.

Vimalanātha (bronze) Rishabhanātha temple, Peramaṇḍūr.

Pl.2[illegible]. Dharmadēvi, Mahāvīra Anandanātha and
Lārāvanātha (Rock cut images),
Jinagiri hillock, Anandamangalam.

[illegible]. [illegible]ānthinātha bronze [illegible]dishabhanātha
[illegible], [illegible].



Pl.30. Mallinātha(stone)Tiruvadigai
(Thanks to Tiruvadigai-monograph)

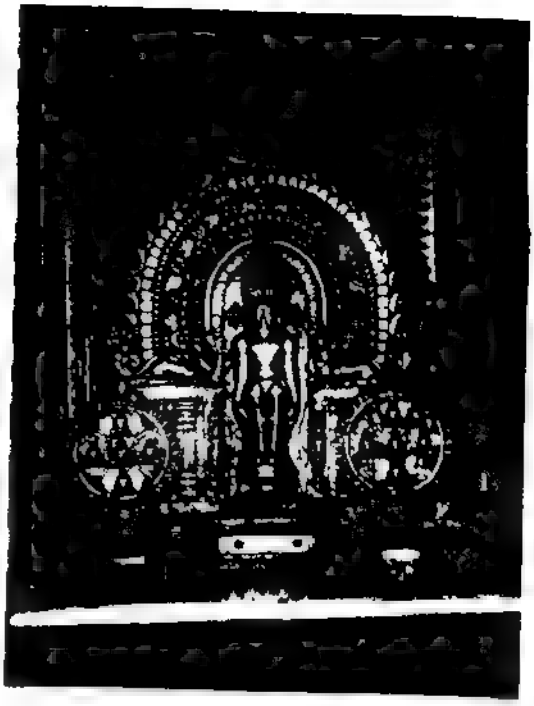
[illegible] Mallinātha or [illegible]shabhanātha
[illegible]

Pl.32. Nēminatha (bronze) appāṇḍainātha temple, Tiruvaruṅkoṇḍai.

Pl.33. Pārśvanātha (Rock cut image) Āṇḍimalai, Chōlavāṇḍipuram.

Pl. Pārśvanātha(Rock cut image), Pañcapāṇḍavarmalai, Toṇḍūr.

Pl.35. Pārśvanātha(stone)Chandranātha temple, Perumpaḷūr.



6. Pārsvanātha(silver),Rishabhanātha temple, Vilukkam.

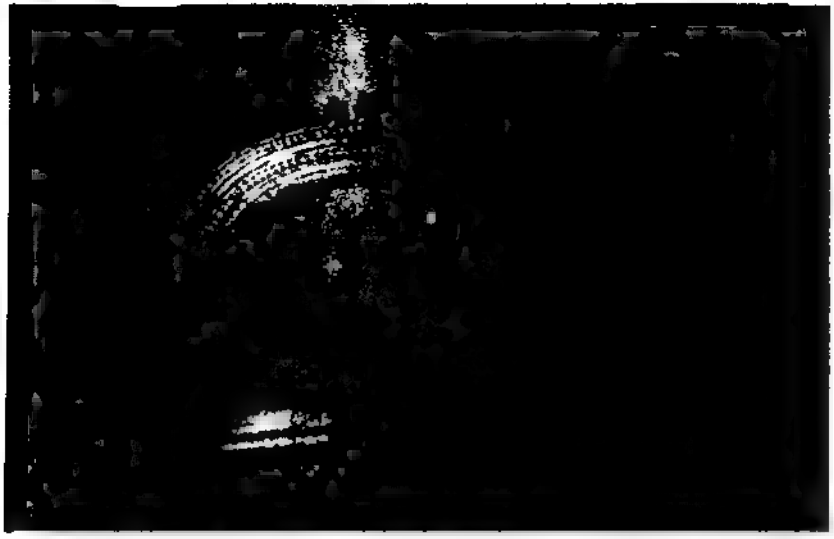
pl.37. Mahavira(stone)Malaivamman temple, Chvāgadurgam.

Pl.38. Mahāvīra(Rock cut image) Āṉaimalai, Chōlavāṇḍipuram.

Pl.39. Mahāvīra(bronze) Īśvara temple, Tiruvalāmūr.

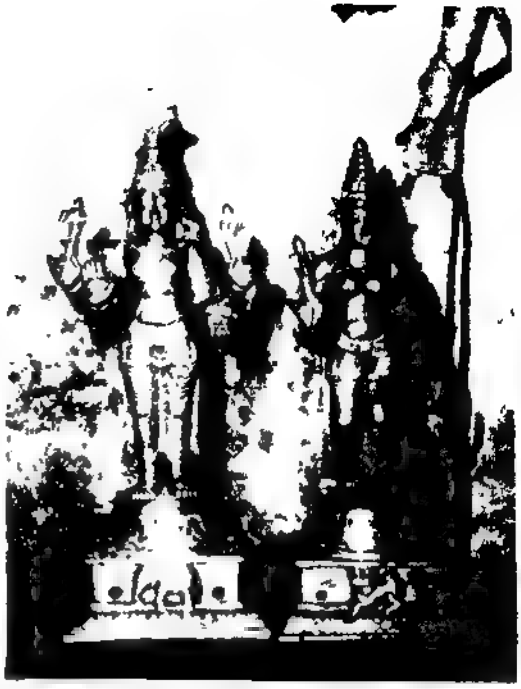
). Brahmadēva(stone) Ādisvara temple, Kilvayalāmūr.

Pl.41. Brahmadeva, Adisvara temple, Kilvayalamur.



Pl.42. Brahmadēva with his consorts Puḍkala (right and Pūrana (left), (bronze) Appāndainātha temple, Tirunaruṅkoṇḍai.

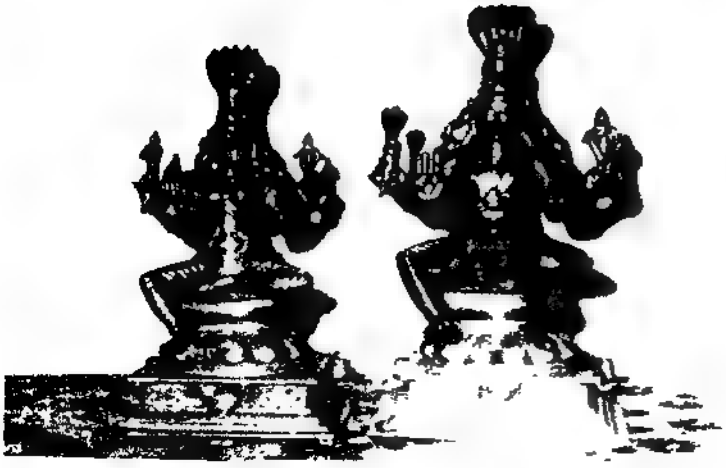
Pl.43. Pādāḷa Yakshan and Anandamati Yakshi (bronze) Rishabhanātha temple



[illegible] Yakshan and [illegible]shmaṇji dēvi (bronze)
[illegible] temple, Vaḷathi.

Pl. [illegible]. Kushmāṇjidēvi and Sarvāṇa Yaksha-
(bronze) appāṇjainātha temple,
Tirunaruṅkoṇjai.

Fig. [illegible]. Sarvāna Yakshan and Sūshmāṇḍidēvi (bronze) dishabhanātha temple, Upruvēlūr.

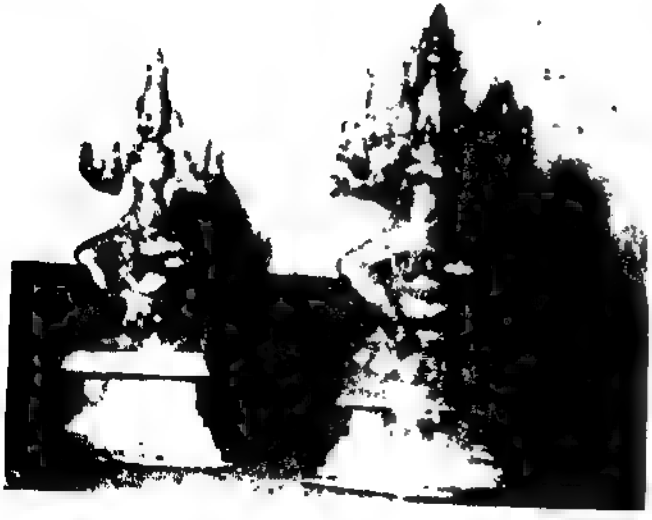


Pl.42. Padmāvatī and Dharanendran(bronze)
Rishabhanātha temple, Tirupparuttikunram.

[illegible] Dharanendran and Padmavati (bronze)
Mahavira temple, Pēravūr.

[illegible] (bronze) Mahāvīra temple,
[illegible]

Pl.52. Jwālāmā.(stone)Rishabhanātha temple, Appuvēlūr.



Pl.53. Syāma Yakshan and Jwālamālini (bronze)Rishabhanātha temple, Kattuvēlūr.

Pl.5a. Padmāvati(stone)Ālisvara temple, Tirumalayanūr.

Pl.5b. Padmāvati(bronze)Rishabhanātha temple, Vaḷathi.

1. 6. Dharmadēvi(stone)Malaiyaman temple, Inyāgadongam.

Pl.57. Dharmadēvi(stone) Rishabhanātha temple, Vījūr.

Pl.58. Dharmadevi (stone)Rishabhanātha temple, Jaiyālam.

Pl.59. Dharmadevi (stone)Chandranātha temple, Paramapjūr.

Fig. [illegible] Sarasvatī (bronze), [illegible] temple, Tirunaruṅkoṇḍai.

Fig. 61. Sarasvatī (bronze) Ādisvara temple, Silvayalāmūr.

Fl.5[illegible]. [illegible]asvati (bronze) Ānandanātha temple, [illegible]lathipākkam.

[illegible]. [illegible] (Rock cut image) Āndima[illegible], [illegible]āvāçjipuram.

Bhāṭṭabali (bronze) Rishabhanātha temple, Vilukkam.

Pl.65. [illegible] (stone) Rishabhanātha temple, [illegible].

[illegible] Hirabhanātha temple, Ijaiyālam.

Pl. [illegible] Ādisvara temple, [illegible].

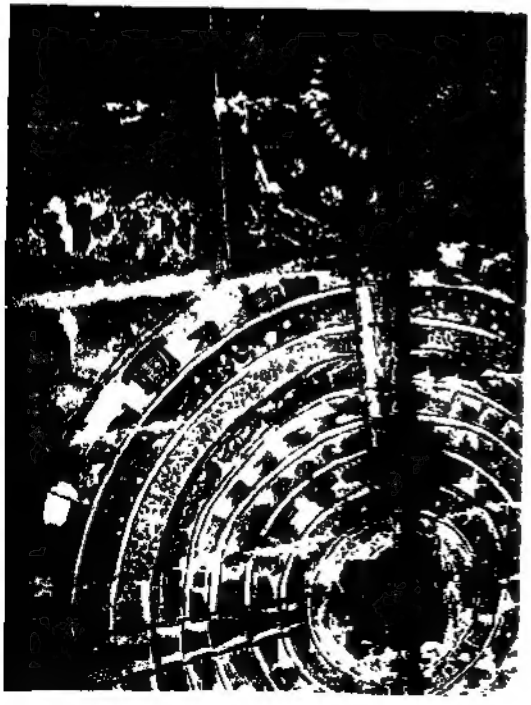
6[illegible]. Mēru (bronze) Appānjainatha temple, Tirunarunkoṇjai.

Pl.6[illegible]. Pārsvanātha, with a panel of twenty-four Tirthankaras (bronze and stone) Kilvayalāmūr.

3.70. Panel of seventyeight Tirthankaras (bronze) Rishabhanātha temple, Peramaṇjūr.

71. [illegible] Rishabhanatha temple, Peramaṇjūr.

Painting of Naishtika Brahmacharry
Rishabhanātha temple, Perumaṇḍūr.



Pl.23. Painting of Flute players and
śrāvaka, Rishabhanātha temple,
Perumaṇḍūr.

Painting of Naiyāṇjimēlam and Drum players, Rishabhanātha temple, Peramaṇjūr.

Pl.75. Painting of Mānastambha, Rishabhanātha temple, Peramaṇjūr

Pl. 4. Painting of Tirthankara, Gandhara and lotus design. Pushpadanta temple, Thorappāḍi.

Pl. 5. Painting panel : Rishabha on the swing with his consorts Brahmi and Sundari. Rishabhanātha temple, Vīḷūr.

Pl.27. Painting panel : Nami, Vinami and Dharanendra, Rishabhanātha temple, Ellora.